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"The Letter killeth, but the Spirit giveth Life"

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CONTENTS

	PAGE
EDITORIAL — OUR PRESIDENT	79
WITH NOTES BY SIR HUGH ALLEN	
HARRY PLUNKET GREENE	80
<i>by</i> LORD PONSONBY	
THE PARRY ROOM	82
<i>by</i> SIR HUGH ALLEN	
QUEEN MARY'S VISIT TO QUEEN ALEXANDRA'S HOUSE ...	82
<i>by</i> MARION LITTLEBOY	
FILM MUSIC	83
<i>by</i> MUIR MATHIESON	
THE VIENNA COMPETITIVE FESTIVAL, JUNE, 1936 ...	85
<i>by</i> DEREK KIDNER	
THE ROYAL COLLEGEIAN ABROAD	87
OBITUARY	98
THE R.C.M. UNION	100
A LETTER FROM MR. FRANK HOWES	103
LIBRARY	104
COLLEGE NOTES AND NEWS	104
REVIEWS	105
COLLEGE CONCERTS	109
OPERA AND DRAMA	114
THE TERM'S AWARDS (MIDSUMMER TERM, 1936) ...	117
A.R.C.M. EXAMINATION (SEPTEMBER, 1936) ...	120
LIST OF DATES, 1937	120
THE ROYAL COLLEGE OF MUSIC UNION ...	...Page 3 of Cover

THE R.C.M MAGAZINE

VOLUME XXXII

No. 3

EDITORIAL

WITH NOTES BY SIR HUGH ALLEN

OUR PRESIDENT

THE PRESIDENT of the Royal College of Music is appointed by the King under the Sign Manual of His Majesty.

His Royal Highness the Duke of Kent, nominated in this way by King Edward VIII, was pleased to become our President in July of this year. In this office he succeeded King Edward, who as Prince of Wales was President of the College for 17 years and gave to our life and work constant help and encouragement which we have deeply appreciated.

There could be no appointment to the office of President more welcome nor more appreciated than that of the Duke of Kent. He is a musician with considerable executive skill. He is also an Honorary Freeman of the Worshipful Company of Musicians and at the dinner following his admission to the company, made an admirable speech on contemporary music and specially on the music of Delius. On the occasion of his marriage the College asked his acceptance of a beautiful clavichord specially made for him, on which the music of the Fitzwilliam Virginal book, of Bach, Handel, Haydn and Mozart can best be produced.

The Duke of Kent's acceptance of the Presidency is particularly appropriate.

That the College Magazine should contain a special notice of the appointment of the President is all the more appropriate as the Duke of Kent, when a naval Cadet was Editor of the Dartmouth College Magazine.

Our President is a real Patron of music and takes a deep interest in the good estate of the musical art of this country and its importance to the happiness and well being of the people.

The College is indeed fortunate in its President and may look confidently to a future of progressively useful and important work under his stimulating influence and guidance.

HARRY PLUNKET GREENE

1865 — 1936

By LORD PONSONBY.

HARRY PLUNKET GREENE is missed not only by his family, his many intimate friends and his pupils, but by a mass of people who perhaps never even spoke to him. His engaging friendliness seemed to draw strangers by some magnetism into sympathetic harmony with him in a way they themselves could probably not explain. His tall figure and strikingly handsome features which as he grew older seemed to give him added dignity and distinction, may have had something to do with it. But there are many men whose good looks count for nothing. Moreover, it was by no means only from the concert platform that he unconsciously exercised his fascination. In his club, by the riverside, on the cricket field, at musical competitions or on his travels, contact with him seemed to inspire a sympathy which came not merely from admiration but from the closer link of human understanding.

Not unlike his father-in-law, Sir Hubert Parry, Plunket Greene broke with family tradition in the pursuit of his art which at an early age he determined to take up seriously and professionally. He had his way and when after studying abroad he had established himself as a singer, it was no ambition of his to become the popular singer who thrives on the plaudits of his audiences and cultivates his talent to prepare for further plaudits of more audiences. He wanted his listeners to *understand*; he wanted to the best of his ability to perfect himself as a channel of interpretation between the inseparable beauty of music and words and, what might be termed, the spiritual expectancy of his hearers which he knew to be there if he could only reach it. In this he succeeded not by magnificence of voice nor by trick of method but by conveying sublimity, grandeur, love or fun in such a way as to strike vibrations beyond the ears into the soul of his listeners. He believed in the reciprocal waves of sympathy which could pass by personal contact between artist and audience and he used to say that no one could do anything well unless he could do it easily or even carelessly. Of Parry's songs of which he was the most conspicuous interpreter he wrote: "Of all the great song-writers that I know no one has made it easier for the singer; and that is the highest testimony a singer can give." In his reference to the Lamentation of Job the rendering of which at its first performance and many times later can never be forgotten by anyone who heard it, he shows how deeply he entered through music and words into the inner spirit behind. "Atmosphere, mood and colour," he wrote, "are the children of imagination . . . The Lamentation of Job is a series of moods coloured by the varying emotions and all tuned to the parent note of despair." His remarkable book, "Interpretation in Song," shows the importance he attached to this branch of his art of which he became an *outstanding exponent*.

But Harry grew to regard music, quite apart from his own performance of it, as an essential factor in the amelioration of our social and national life and much of his time was spent in promoting competitions, helping budding societies and encouraging ardent youth when embarking on the steep and stony road of music as a profession. As many either from lack of talent, from adverse circumstances or from the more or less recent fatal competition of mechanical music, fell by the roadside, this stirred his compassion and his work of assisting the victims through the Musicians' Benevolent Fund of which he eventually became President, was by no means the least of his activities. He was no exclusive and earnest expert — he hadn't much use for that type. He allowed his personality to expand naturally where he had strong inclinations. He was a gamester and a sportsman; and the fisherman or cricketer who might not understand a note of music found him to be their man if they were honest devotees. His facile pen found an outlet in some charming volumes quite unconnected with music (notably "Where the bright waters meet"); and in his life of his friend, Charles Villiers Stanford, he showed the talent of a skilful biographer who understands that by selection and sketch a truer picture can be given than by a map and a full chronological record. The multiplicity of his activities which of course included the arduous and sometimes thankless task of teaching, seemed as if they were planned to conquer a natural indolence. If so, conquer it he did and by filling his life to the full he found his happiness. His marked preferences, his exuberance, his Irish wit and his social charm helped him, as Mr. Fox-Strangways puts it, "to forget a little bundle of troubles in his own pack." He had strong likes and even fierce dislikes. But never did he crave for sympathy by any expression of self-pity; never did he suggest that he had not received his due, and never in his devoted loyalty did he utter a word of complaint of the disloyalty of others.

A man who served his profession with such life-long constancy would have seemed to be a fit recipient of public recognition. But the capricious hand for the bestowal of honours was not extended to him. He never sought it. His colleagues honoured him by electing him an Honorary Freeman of the Worshipful Company of Musicians. But the occasion which testified to the affection and admiration of his fellow countrymen and which gave him the keenest pleasure was the dinner on his seventieth birthday attended to overflowing by a gathering of friends and notable representatives from all walks of public life.

His body lies between the river and the cricket field at Hurstbourne; the echo of his voice may linger for a while in the memory of his contemporaries; but his service to art through the high standard on which he insisted and his service to artists in the struggles of their lives are enduring and valuable contributions to the history of British Music.

THE PARRY ROOM

By SIR HUGH ALLEN

THE Parry Room was instituted in 1919 as a memorial to Sir Hubert Parry, Director of the R.C.M. from 1894 to 1918, to provide the much needed opportunities of quiet reading, writing and thinking, for students in the busy life in which they find themselves. It has proved of real service, is much used and greatly appreciated. Up till now the Parry Room has been administered by a committee of which Dr. Emily Daymond has been the motive power both as regards its running and its finances.

During this term the Council of the College has taken over the Parry Room as an integral part of the College and will in future be responsible for its administration.

The College owes to Dr. Daymond a great debt of gratitude for her unwearying efforts on the behalf of the students who use the room. She has been assisted by many kind friends who most generously are willing to continue their help. The Council have appointed Mrs. Reginald McKenna as their representative on the new Committee.

Lady Ponsonby (daughter of Sir Hubert Parry) has most kindly presented to the Council the manuscript scores of Sir Hubert's works (which are a central feature of the Parry Room). This is a gift particularly pleasing to all those who knew Sir Hubert and were privileged to work with and under him.

QUEEN MARY'S VISIT TO QUEEN ALEXANDRA'S HOUSE

By MARION LITTLEBOY

THE QUEEN IS COMING! This unexpected and exciting announcement at noon on June 3, sent the inhabitants of Queen Alexandra's House rushing round making themselves and the house look worthy of a Royal visit.

Punctually at 3 p.m. the Royal Car drew up, and the Queen alighted, followed by the Dowager Lady Ampthill, Lady Cynthia Colville and the Hon. Gerald Chichester. Her Majesty was received by the Hon. Norah Dawnay who then presented Canon Hannay, the Principal and members of staff and the two head students, with all of whom the Queen smilingly shook hands.*

* The students were Miss Aileen Hynes, and Miss Marion Littleboy the writer of this article, who modestly does not mention her own name—EDITOR.

Then began a tour of the house, from basement to fourth floor, including the dining room, kitchens, practice rooms, concert hall and the library which contains many books sent by Her Majesty.

Several studies were visited and students honoured by an informal chat. The laundress who has reigned for twenty years in the laundry, made her curtsey, and so also did the well-known little figure, whose sole task is to keep the vast numbers of stone stairs specklessly clean. The latter, although overcome with excitement, remembered to wipe her hand first on her apron, which quite touched the Queen.

Her Majesty expressed much pleasure and interest during the visit and after signing the visitor's book in the Council Room, passed through a cheering throng of students and re-entered her car.

It was indeed a great occasion, and to those who were fortunate enough to be living in Queen Alexandra's House at the time it will be an unforgettable memory.

FILM MUSIC

By MUIR MATHIESON

WHETHER one agrees or not with the opinions and conclusions expressed in Dr. Kurt London's recently published book on Film Music,* there can be no doubt of one thing; that it should provide a most stimulating and interesting study for musicians of all kinds. The talking film, as Dr. London says, has come to stay, and film music can no longer be regarded in the rather disparaging light which has been its lot so far. As films go on improving, so the scope of music that goes into these films is increased and enlarged.

The larger portion of Dr. London's book deals in a most comprehensive manner with a history of sound with films, from the abortive attempts of Edison in 1899 up to the present day. We follow its vicissitudes from the experiments of Edison and Oscar Messter to the first real attempts at grappling with the problem of accompanying film, made about 1919 by Becce in his celebrated *Kinothek*. Becce produced, for distribution with films, a series of musical extracts suited to all emotional climaxes — a complete library which was used by all musical directors in cinemas from 1919 to 1929 (until the advent of the sound film) as the regular stock. In 1929, with the advent of the sound film, cinema musical directors saw everything crashing about their ears; orchestras were disbanded, and nothing would satisfy the film chiefs in those first frantic days but complete mechanisation of sound.

* "FILM MUSIC," by Kurt London. With a foreword by Constant Lambert. (Faber & Faber. 12/6.)

At first there was an easy way out of the difficulty by merely playing records with the films, non-synchronous, and this satisfied the public, still agog with the latest miracle. Later, however, the problems of synchronisation had to be dealt with, and a more systematic method was adopted, which has flowered into the highly developed and perfected article which is the sound film of to-day.

In 1929 it looked as if real live music had come to an end, and musicians, whether conductors, orchestral players, theatre musicians, or what, were pessimistic of the future. Who could have prophesied the position at the present day? Not only has this state of affairs been entirely reversed, but I venture to predict that the enormous amount of music which now goes into talking pictures will be instrumental in the creation of a new generation of orchestral players, trained specially for film work.

Another section of the book deals in the most lucid fashion with the requirements of microphone recording. It was soon realised that the ordinary symphony orchestra, however ideal in the concert room, would have to be modified for the new technique. The first man really to grapple with this was Eric Sarnette, who not only produced scores utilising only the woodwind and brass, but also designed many new instruments specially for microphone purposes: for example, his sax-trombones and his tuba-saxhorns with adjustable bells. Such violent innovations, however, are not generally accepted everywhere, and much good work has been done in other quarters on the conventional lines, using the normal instruments, but in new and hitherto unheard combinations. Becce, who is a supreme example of adaptability, produced the score for Machaty's "Ecstasy," using a modified orchestra, and his ideas were taken up by such people as Eisler, Karol Rathaus, and Tibor von Harsany.

English musicians, too, have contributed their share to the perfection of film music. Of these, Walter Leigh is one of the innovators. His score for "Song of Ceylon" provides much food for thought in the matter of microphonic instrumentation, and he is comparable in his musical treatment to Auric, who produced the remarkably brilliant score for René Clair's "A Nous La Liberté." Arthur Bliss has adhered more closely to the conventional symphony orchestra, but in his music for "Things to Come" he showed what could be done with existing material; music which, besides being admirable film music, has intrinsic value and may profitably be performed in the concert-room.

Arthur Benjamin, again, has a completely different style. He favours a small body of instruments (rather as Eisler does) and in his own way is an absolute master of microphone recording on film. In ingenuity

of device, effectiveness of orchestration, and perfection of balance and timing, Arthur Benjamin is, in his own sphere, unrivalled.

I could discuss different composers and their various styles and methods for a long time, but space forbids. One thing, however, I would say: while Dr. Kurt London's brilliant book may whet the appetite and awaken the interest of musicians and others in film music while it can give them more than an insight into the way this work is done, nothing but practical experience will show the intricacies, difficulties and the tremendous fascination attached to this work, and I am at one with Dr. London in hoping that his book will not only arouse interest but will have the even more practical effect of making musicians take up this fascinating branch of our art. Perhaps the R.C.M. will one day take the lead.

THE VIENNA COMPETITIVE FESTIVAL

JUNE, 1936

By DEREK KIDNER.

IT is amusing to receive an envelope addressed, Austrian fashion, by someone standing presumably on his head; it is a pleasure to translate a prose in a foreign tongue, written for one's own benefit; it is flattering to be called Highly Honoured Sir. But to decipher a succession of such letters becomes a labour, and in time one is tempted merely to count up the exclamation marks, steam off the foreign stamps, and postpone translation.

Presumption is of course always punished. To me the consequences of neglecting the pronouncements of that august body, the "Presidency of the 3rd International Competition for Song and Pianoforte (Vienna, 1936)," came near to being costly. With our tickets bought and rooms reserved, the very day before Lance Dossor and I were to start for Vienna, we turned our attention to a letter, and only then found the disturbing news that the Competition was postponed for several days! Fortunately we were able to postpone our start for a week without much difficulty.

It was Lance who had first proposed the expedition. A month before he had burst upon me with prospectuses and persuasions. There was no time to be lost, he told me; the entry list was about to close; the cost would not be beyond us if we travelled third class; and above all, success would be very well rewarded. So we had decided to go.

The journey contained, I suppose, the usual mixture of discomforts and delights: enough discomfort, at all events, to make us very glad to arrive, late at night, at the Pension Thümmel where we were to

stay in Vienna. We found it a friendly place, with quite a musical tradition : prizewinners of former years had stayed there, and it was now the rendezvous of many of the French competitors. Its focal point was a smallish grand piano of strong, stubborn character and deservedly obscure origin. Round this instrument we clustered nightly, hacking from it whatever could survive of the thunders of Brahms and the delicacies of Chopin.

We soon made friends with our French rivals, two of whom we found had been winners of the premier prix at the Paris Conservatoire — an honour which attracts great attention in France, even to the extent of critiques and cartoons in the Press. Here we caught our first glimpse of national differences in musical opinion : to them, for instance, it appeared an unqualified compliment to call a piece of music "pretty" ; to them, rhythm and time seemed to exercise far less authority than to us ; and their taste in composers inclined them most strongly toward Chopin, Liszt and Saint-Saens.

The preliminary round of the competition was to take place a day or two after our arrival, and we found that there were 110 pianists entering, and about twice as many singers. This first examination was conducted in private, but even so, we were given an indication of the way things were going, when, at the end of the first day, a member of the "Jury" congratulated Lance upon being the best performer yet heard. We were glad to find, three days later, that all of our little group at the Pension had been thought fit to enter for the main contest the next week.

This took place in a concert hall, and at last we were able to see with what sort of players we had to contend.

The public was admitted to the back of the hall and to the boxes ; in front, a space was cleared for a long table at which the jury were seated — a board of twenty to thirty examiners, presided over by Emil Sauer. The unfortunate competitor shared the platform with a fleet of six concert grands, and a fireman. He was addressed in German, discussed in various languages, and his programme sliced into rashers by repeated strokes of that modern sword of Damocles, the examiners' bell. After perhaps twelve minutes he would be dismissed, wondering, no doubt, why he had ever been foolhardy enough to leave his native land on such a quest.

There was the usual mixture of pretty bad players and pretty good, but we heard few who seemed to be outstanding in all-round qualities. The first to make any big impression was Lance Dossor, who gave an astonishing performance of Balakireff's "Islamey." From time to time afterwards there appeared virtuosi who were well received (the audience was allowed to clap), but it was no surprise to

find Lance Dossor's name standing as high as second on the list of the dozen finalists chosen to play again.

He duly appeared in the final contest, but labouring under great physical difficulty. The day before, he had run a high temperature and had been kept to his bed. The fever was subdued by repeated doses of aspirin, but it left him weak and, curiously enough, a little deaf. Under these circumstances he played remarkably well, but by no means up to his normal standard. There was little hope now of winning the highest honour, but, for all that, he remained in many people's estimation one of the best of all the players.

The result is well enough known. Russia and France claimed the foremost places, but many readers of this magazine, I suppose, listened to the prizewinners' concert, broadcast from Vienna, and caught the English name Lance Dossor read out as winner of the Liszt prize, and heard his fine performance of "Islamey."

So was crowned most happily our Austrian adventure.

THE ROYAL COLLEGIAN ABROAD

Sir Hugh Allen has been elected President of the Royal College of Organists.

Dr. R. S. Thatcher will retire before the end of the year from his position as Director of Music at Harrow School, in order to take up the appointment of Deputy Director of Music to the B.B.C. This appointment is the result of the B.B.C.'s decision to reorganise its Music Department, so that Dr. Boulton may be given relief in his double duties of Director of Music and Chief Conductor.

Mr. Denis Wright has been appointed Assistant in the Music Department at Broadcasting House.

Professor F. H. Shera is one of those appointed to form the new North Regional Music Advisory Committee of the B.B.C.

Dr. Clement Spurling, Director of Music at Oundle School for the past 45 years, retired last July. Mr. A. E. F. Dickinson, Director of Music at Campbell College, Belfast, has been appointed in his place.

Dr. R. Vaughan Williams was given an Hon. Degree (Doctor of Music) by the University of London on the occasion of its Jubilee.

The Bach Choir gave their Diamond Jubilee Dinner at the Criterion Restaurant on May 22. The Duchess of Atholl presided. Sir Hugh Allen gave the toast of the Bach Choir. About 220 people were present, and all joined in singing madrigals after dinner, conducted by Mr. Jacques. Miss Dorothy Silk sang and Dr. Lofthouse played some Bach solos.

Mr. Lance Dosser won the Franz Liszt prize at the Vienna Music Festival in June. It is the first time it has been awarded to an Englishman. There were 120 competitors.

Dame Clara Butt, who died last January, has left a bequest of £3,000 to the Royal College of Music, the income of which is to be used for making an annual grant to the most successful and deserving male or female vocal student of the College who shall previously have won a scholarship at the College, to assist him or her in starting a career.

An anonymous donor has presented £50 to the Royal College of Music to found a prize in memory of the late William Hurlstone.

In memory of Miss Annie Elizabeth Read, a former student of the College, the members of her family have given £100 to found an "Annie Elizabeth Read Gift." The income from the £100 as invested is to be awarded annually at the discretion of the Director to a poor student of the College (instrumentalist, but not necessarily a string player), who is deserving of help.

Dr. H. C. Colles was one of the lecturers at the Eighth Summer School of Church Music held at the College of St. Nicolas, Chislehurst, from September 14 to 18.

Lord Blanesburgh and Major Astor, M.P., were the principal guests on June 6 at a luncheon of members and friends of the Royal College of Organists held at the Connaught Rooms. Sir Hugh Allen proposed the toast of the guests; Dr. R. S. Thatcher the toast of the President.

The Annual General Meeting of the Chamber Music Association founded by Mr. W. W. Cobbett, was held at the Great Central Hotel on May 2. The meeting was followed by a luncheon, after which a concert was generously given by the Isolde Menges String Quartet in aid of the Funds of the Association.

Mr. Keith Falkner and Mr. Topliss Green played in the Cricket Match, Actors *v.* Musicians, at the Hampstead Cricket Club on July 27, in aid of the Musicians' Benevolent Fund.

WORKS.

H. Procter-Gregg's Sonata in A minor was played at Grottrian Hall on April 23.

Dyson's "Canterbury Pilgrims" was performed by the Alexandra Choral Society at the Northern Polytechnic on May 2nd.

A new Ballet to music by Malcolm Sargent was presented at the Cambridge Theatre on May 4, conducted by the composer. "The Rake's Progress" by Gavin Gordon was also performed, conducted by Constant Lambert.

A week of special music at St. Bartholomew's Church, Smithfield, began on May 3. Sullivan's "Martyr of Antioch" was performed on the 4th, and Dr. Thalben Ball took part on May 9.

Vaughan Williams's Suite for Viola, in its arrangement with piano accompaniment, was played at Grottrian Hall, on May 25; Mr. Bernard Shore being the soloist.

Vaughan Williams's new opera "The Poisoned Kiss" was performed for the first time in London at Sadler's Wells on May 18 with the same cast as at Cambridge, but with the composer conducting.

Norman Demuth's "Music for Dancing" for piano and Benjamin Britten's Suite for violin and piano were performed at a concert of modern chamber music by the R.A.M. New Music Society at Royal Academy of Music on May 21.

The University of London Musical Society conducted by Dr. Thornton Loft-house, gave a concert at the Royal College of Music on May 28. The programme began with An English Suite for String Orchestra by Parry, the second half of the programme was devoted to a performance of Parry's "Job" in which Miss Mabel Ritchie sang the Shepherd Boy's part. Miss Ritchie also sang in Dvorak's "Te Deum." Mr. Arnold Goldsbrough was at the piano.

The music for a Choral Masque "Master Valiant" was written by Martin Shaw and performed at the Toc H Festival at the Crystal Palace on June 12.

John Ireland's Phantasie Trio (violin, violoncello and piano) was played at Wigmore Hall on June 24.

The Westminster Abbey Special Choir gave a Festival Evensong on July 6. Among the items sung were: "Faire is the Heaven" by W. H. Harris and "Lauds" by George Dyson.

Two Chamber Concerts of Works by past and present members of the Society of Women Musicians were given at 74, Grosvenor Street, W.1, on July 14 and 15. On the 14th College composers were represented by Mabel Saumarez Smith's two songs "In a Fairy Boat," "A Green Cornfield," and by "Lewis Carey" (Lucie Johnstone)'s song "Extase." Mr. Thomas Dance and Miss Veronica Mansfield sang, the Rowena Franklin String Quartet (Miss Franklin and Miss Edith Lake, Old Collegians), and Miss Margot MacGibbon and Mr. Frederic Jackson (violin and piano) played. College composers on the 15th were represented by Elizabeth Maconchy's String Quartet played by the Macnaghten Quartet (Miss Olive Richards, violoncello), Partsongs for Female Voices by Imogen Holst, Carol (5 part) "My Bairn sleep softly now" and Song (3 part) "Now will I weave white Violets," and Hilda Grieson's piano solo "Will-o'-the-Wisp." The Rowena Franklin String Quartet again took part, as also did Mr. Dance. Miss Meriel St. Clair sang a group of songs, and Mr. Alan Frank assisted with the clarinet. Miss Iris Lemare conducted the Carlyle Singers.

A concert in aid of St. George's Hospital was given at the Queen's Gate Hall on July 22, when a number of works by young composers were performed. The programme contained songs by Charles Hutchinson, "O Roses for the Flush of Youth," "Song on May Morning," and "O Chloris my Lovely One"; Sonata for piano by Searson Pope played by the composer; Songs with string quartet, "The New House" by Esther Rofe, "Song" by Stanley Bate (both of these songs with flute obbligato, Miss Eve Kisch), "In Mid-Wood Silence" by P. Glanville Hicks with oboe obbligato, (Mr. Donald Bridger); Quartet for Wind Instruments by Francis Baines; Fantasy Trio for Strings and Piano by W. S. Lloyd Webber, in which the composer played the piano; songs by Eric Gilder "Awakened," "Hell Road," "There is no Joy," "Lament," "Fulfilment" (these last three songs from "Songs in Solitude") and a movement from Eric Gilder's Quintet for strings and piano in which Mr. Gilder played the piano; and Rhapsody for piano by Patria Morgan. The performers were Mr. Cecil Aronowitz (violin), Mr. A. L. Fleming (horn), Miss Faith Ingpen (singer), Miss Marguerite Dornay (violin), Miss Pauline Eckert (viola), Mr. Norman Eckert (violin), Mr. Arnold Ashby (piano), Mr. Frank Butterworth (flute), Miss Margaret Eliot (oboe), Mr. Bernard Walton (clarinet), Mr. Anthony Baines (bassoon), Mr. Gordon Clinton (singer).

Miss May Harrison, Miss Freda Swain, Mr. William Parsons and Miss Marjorie Alexander took part in the second concert of the British Music Movement at 46, Grosvenor Street, on June 23, when the programme included Sonata in A minor No. 2 for violin and piano by John Ireland; a song group consisting of (a) Sonnet No. xxx (Shakespeare) by Freda Swain (first performance), (b) "Mally O," and (c) "The Restful Branches" by Herbert Howells; and a piano group: (a) "The dew Fairy" by Frank Bridge, (b) Prelude in G minor by E. J. Moeran, and (c) "The Tug" by Eugene Goossens. The British Music Movement gave an Informal Concert at 6, Audley Square, on July 10, when the performers included Mr. Philip Warde (baritone) and Mr. Bernard Richards (violincellist).

PROMENADE CONCERTS.

The Promenade Concerts at Queen's Hall commenced on August 8. Works by the following Old Collegians were performed: "Music for Strings" (August 24) and "Film Music — Things to come" (September 26) by Arthur Bliss, conducted by the composer; "Two Poems after Richard Jefferies" by Frank Bridge (September 18); "Salute to Gustav Holst" by John Greenwood (August 13); conducted by the composer; "Old Mother Hubbard" song by Hely-Hutchinson (September 1); "A Somerset Rhapsody" by Gustav Holst (August 26); "A London Overture," first performance (September 23), and piano concerto (September 1) by John Ireland; "Ronda Burlesca, King Pest" (September 5) and "Rio Grande" (September 22) by Constant Lambert who conducted the former work, while Mr. Leslie Woodgate conducted the latter; Concerto for piano and chamber orchestra, first public performance (September 2) by Elizabeth Maconchy; "Two Pieces for small orchestra" (August 28) by E. J. Moeran; Symphonic Variations in E minor by Parry (September 21); Variations upon an English Theme for piano and orchestra by Stanford (September 19); Norfolk Rhapsody No. 1 in E minor (August 14); A London Symphony (September 17); and Overture to "The Wasps" (September 2) by Vaughan Williams; and "Three Scottish Dances" (August 31) by Ian Whyte conducted by the composer.

The following Old Collegians were among the solo instrumentalists: Miss Irene Kohler, Miss Isolde Menges, Mr. Angus Morrison, Mr. Robert Murchie, Miss Helen Perkin, Mr. Bernard Shore, Miss Thelma Reiss, Mr. Cyril Smith, Mr. G. Thalben-Ball, and Miss Marie Wilson.

The Singers included: Miss Odette de Foras, Mr. Tudor Davies, Mr. Keith Falkner, Miss Olga Haley, Mr. Victor Harding, Mr. Trefor Jones, and Mr. William Parsons.

LONDON

CONDUCTORS.

Mr. Reginald Jacques conducted the Bach Choir at Queen's Hall on May 20 at their performance of Bach's Mass in B minor. Miss Dorothy Silk was the soprano and Dr. Thornton Lofthouse played the continuo.

Dr. Malcolm Sargent conducted "Louise" at Covent Garden on May 26, June 5 and 10. He conducted a small chamber orchestra at Aeolian Hall on May 28, when he collaborated with pupils of Mr. George Woodhouse's Pianoforte School. Dr. Sargent conducted the opening performances of "Hiawatha" at the Albert Hall from June 8 to 20, Mr. Muir Mathieson taking the others.

Mr. Harry Stubbs conducted the Barnes Choral Society at the Estate Hall, Barnes on May 20, Miss Phyllis Norbrook being the accompanist. Mr. Frederick Sharp sang "Five Mystical Songs" by Vaughan Williams, and Miss Marie Wilson played a group of violin solos. Miss Margaret Bissett and Miss Cicely Arnold also sang solos. Arrangements of Melodies and Folk-songs by Walford Davies, Harry Stubbs and Stanford were given.

The Festival Service of the School of English Church Music was held at the Crystal Palace on June 19. The choir was under Dr. Sydney Nicholson's direction. The anthems included "O Thou the central Orb" by Charles Wood, and "My soul; praise the Lord" by Vaughan Williams.

SINGERS.

The following Old Collegians took part in Covent Garden Opera last season: Mr. Trefor Jones in "Meistersinger" as Kunz Vogelgesang; Miss Barbara Lane as Un Paggio in "Rigoletto"; Miss Betsy de la Porte as Wellgunde in "Das Rheingold," and as Waltrute in "Die Walkure," in which Miss Thelma Bardsley also took part as Ortlinde.

Miss Rose Morse sang at the first concert of the British Music Movement at 46, Grosvenor Street, on May 22.

Mr. Howard Hemming took the part of Iago in "Hiawatha" at the Albert Hall from June 8 to 20.

Mr. Gavin Gordon took the part of Mr. Laban in "No more Peace" at the Gate Theatre beginning June 11.

The Misses May Bartlett and Grace Bodey sang in Bach's Mass in B minor at a performance given by the Bach Cantata Club in St. Margaret's Church, Westminster, on June 16.

Miss Tessa Richardson gave a concert including Cantatas by Bach and Ritter at Wigmore Hall on May 12.

The Opera Group, which includes Mr. Howard Hemming amongst its members gave a concert Matinee at the Cambridge Theatre on April 29.

Mr. Clive Carey took part in a concert given by The Mayfair Music Circle at The Garden Club on July 16.

INSTRUMENTAL.

The following Old Collegians gave piano recitals last May: Mr. Angus Morrison at the Mercury Theatre on the 9th; Mr. Aubyn Raymar at Wigmore Hall on the 14th; and Mr. Kendall Taylor at Æolian Hall also on the 14th, who included "Summer Valley" by E. J. Moeran in a modern group of solos.

Mr. Cyril Smith played at the Conway Hall on May 10; Mr. Howard Ferguson at Wigmore Hall on May 12; Miss Ethel Hobday accompanied Miss Jelly d'Aranyi at Seaford House, Belgrave Square at a Charity Concert on May 21st; Miss Helen Perkins played for the Society of Women Musicians at the Royal Academy of Music on May 28, when the Rowena Franklin String Quartet also played; Mr. Barkworth Pease played the piano in a violin and piano recital at Æolian Hall on June 11; Mr. Geoffrey Corbett and Mr. Norman Peasey supplied the orchestral part on two pianos at a performance of "Hansel and Gretel" in Hyde Park for the League of Arts on June 20; Miss Kathleen Markwell accompanied Mr. Goss at Wigmore Hall on June 23; Miss Jean Norris played at a British Artists' Concert at Hyde Park Hotel on June 28, and Miss Mabel Lovering played accompaniments at the Arts Theatre Club on July 10.

Mr. Norman Greenwood gave piano solos including Stanford's Rhapsody in C minor at a concert arranged by the Templars on May 26 at the Inner Temple Hall. Mr. Greenwood also accompanied the part-songs. Miss Margaret Bissett sang solos accompanied by Mr. Harry Stubbs. Choral Hymns from the Rig Veda by Holst were performed, also the song "Sweet Content" by Walford Davies.

The Philharmonic Ensemble of which Mr. John Francis (flute), Mr. Frederick Riddle (viola) and Mr. James Whitehead (violinello) are Old Collegians, played at Æolian Hall on May 13.

Miss Audrey Piggott gave a violoncello recital at Wigmore Hall on May 13, including two short Bach compositions arranged by herself. Miss Dorothea Aspinall joined her in playing Schumann's "Adagio and Allegro."

Mr. Frederick Thurston played the clarinet in a programme at the American Women's Club on May 14, for the Friends of Music. One of the works played was Bliss's clarinet quintet.

Mr. Charles Souper played the flute at the concert given by the Society of Women Musicians on June 20, at 48, Old Devonshire Street, Holborn, by kind permission of Major Benton Fletcher.

LECTURE RECITAL.

Mr. Graham Carritt gave a lecture recital of twentieth century music at the Grotian Hall on May 12, assisted by Mr. Bernard Shore. England was represented by Vaughan Williams' Suite for viola and piano. The rest of the programme was Danish and Norwegian including the first performance in this country of Bjarne Brustad's "Norsk Suite," which was broadcast on June 15.

SCHOOLS.

Westminster School. The Music competitions took place on July 19 when Sir Hugh Allen adjudicated. Mr. Graham Carritt also assisted with some of the individual events. The Madrigal and Orchestral Societies' Concert too place on July 24, when the principal work performed was "The Pied Piper of Hamelin," Parry. The first item on the programme was Dyson's "Boot, Saddle, to Horse, and Away!": the members of the Intimate Opera of which Miss Mabel Ritchie is a member, performed during the term.

Campbell College, Belfast. A School Concert took place on July 21. Amongst the songs were Sea Songs and unison songs by Vaughan Williams and Parry, and the instrumental works included March from Vaughan Williams' "Folksongs from Somerset," and Gavotte from Denbigh Suite for string quartet by Gordon Jacob.

Eton College. Eton College Musical Society gave a concert on July 25. Amongst the items was Armstrong Gibbs' part song "Come, Sleep." Mr. Norman Feasey conducted the chorus for a performance of "The Marriage of Figaro," given by the Chanticleer Company in School Hall on May 9.

PROVINCIAL

BELFAST. Mr. A. E. F. Dickinson conducted the eighth Beethoven Symphony with the B.B.C. Northern Ireland Orchestra at Belfast Studio on July 17.

BOURNEMOUTH. The following Old Collegians took part in the Summer series of concerts by the Municipal Orchestra: Mr. Gordon Bryan (piano) on May 27; Mr. Arthur Alexander (piano) on June 3; Miss Irene Kohler (piano) on July 1; Mr. Percy Whidock (organ), the Pavilion organist, on August 19.

Mr. Thomas Dunhill and Mr. Maurice Jacobson were among the adjudicators at the tenth Bournemouth Musical Competitions Festival, held from June 27 to July 4.

BRISTOL. A concert of the works of the late Philip Napier Miles was given in the Great Hall of the University of Bristol on May 7 "as a tribute to his distinction as a composer and in grateful recognition of all that he did for music in Bristol." The largest work in the programme was "Music Comes," for women's choir, tenor solo and orchestra, originally a choral ballet written for Rutland Boughton's Glastonbury Festival. Other works were "A West Country Overture," and songs, some with oboe obbligato.

CAMBRIDGE. "The Poisoned Kiss," a comic opera by Vaughan Williams, was performed for the first time on May 12, with five following performances at the Arts Theatre with Dr. Cyril Rootham as conductor. Among the soloists were Miss Meriel St.Clair as the Empress, Miss Mabel Ritchie as the Sorcerer's Daughter, and Mr. Trefor Jones as the Prince.

The Cambridge Musical Society gave a choral and orchestral concert in King's College Chapel on June 12, conducted by Dr. Cyril Rootham. The works performed were: Mass in G minor (unaccompanied) for soli and double chorus by Vaughan Williams; "The Forgotten Rite," for orchestra, by John Ireland; and "Job" by Parry. The soloists included Mr. Trefor Jones and Mr. Clive Carey.

CANTERBURY CATHEDRAL FESTIVAL. The Festival of Music and Drama was held from June 20 to 27. The B.B.C. Orchestra under Dr. Boult took part on three occasions. In a programme of modern English music Vaughan Williams's setting of Psalm 100 was performed. A concert of Gustav Holst's works was given in the Cloisters, and after St. Paul's Suite and been performed, the Poet Laureate, Mr. John Masefield, paid a tribute to Holst's work.

CHELMSFORD. Two performances of Shakespeare's "Twelfth Night" were given in the grounds of Danbury Park, Chelmsford, on June 20, by kind permission of Brig.-General and Mrs. Wigan. The event will interest Collegians as special music was written for the occasion by Dr. Armstrong Gibbs, whose versatility was demonstrated by his playing, with the greatest success, the part of Toby Belch in the production. The music is scored for strings, three trumpets and timpani; several Collegians played in the orchestra.

CHORAL SUMMER SCHOOL. The First Choral Summer School under the sponsorship of the British Federation of Musical Competition Festivals took place at Downe House School, Cold Ash, Newbury, from July 31 to August 7, under the general direction of Mr. Reginald Jacques. Three separate schools were combined in one, the school for conducting and choir training being under Mr. Jacques and the school of Choral Accompaniment for pianists under Dr. Thornton Lofthouse. Among the works selected for massed singing were: "Toward the Unknown Region" by Vaughan Williams; part songs S.A.T.B. "Since thou, O fondest and truest" by Parry; "Seventeen come Sunday," arranged by R. O. Morris; "The Blackbird's Song" by Buck; "Below" by Armstrong Gibbs; the last two for women's voices.

CHELTENHAM. Miss Mabel Ritchie took part in the Cheltenham Festival in connection with the New Education Fellowship Conference from August 3 to 8.

FISHGUARD. Sir Walford Davies presided at the concert at the Eisteddfod at Fishguard on August 6, when "The Wedding Feast" and "The Death of Minnehaha" from "Hiawatha" were performed. Miss Margaret Rees was among the soloists.

FOLKESTONE. Stanford's Fourth Irish Rhapsody was included in the programme during the Folkestone Festival, September 13 to 16.

GLYNDEBOURNE FESTIVAL. The following Old Collegians took part in opera at Glyndebourne in June: Mr. George Hancock, Mr. D. Morgan Jones, Miss Betsy de la Porte in "Die Zauberflöte," and Mr. Morgan Jones was also in "Le Nozze di Figaro."

ST. GEORGE'S CHAPEL, WINDSOR. A Festival of Music was held for three successive days, beginning June 5. It started with an afternoon programme given by the St. George's choir under Dr. W. H. Harris, consisting entirely of unaccompanied choral works with some organ solos played by Dr. H. G. Ley. On the second day the St. Michael's Singers under Dr. Harold Darke gave Vaughan Williams's Mass in G minor in the afternoon; while in the evening part of the programme was rendered by the Windsor and Eton Orchestral Society conducted by Dr. Geoffrey Leeds. On Sunday the Oxford Bach Choir sang Bach Motets under Dr. Thomas Armstrong.

HEREFORD. THREE CHOIRS' FESTIVAL. The Three Choirs' Festival took place this year at Hereford in the week beginning September 6. At the morning service in the Cathedral the Communion was sung to Harold Darke's setting in

F. In the afternoon, Walford Davies's melody "In devout Memory of King George V" was played, after which followed Evensong, with an anthem "Lo round the Throne" by Henry Ley. Mr. Keith Falkner sang the part of St. Peter and Mr. William Parsons the part of Judas in Elgar's "The Apostles." After the Oratorio two hymn tune Preludes by Vaughan Williams were played by the orchestra under the composer's direction. They were written on Monk's "Eventide" and Dyke's "Dominus regit me" specially for this festival. The concert that evening contained Charles Wood's motet for double choir "Glory and honour and laud," and a new work for solo violoncello and orchestra by George Dyson, played by Miss Thelma Reiss. On the third day the programme was preceded by a tribute to Mr. Harry Plunket Greene, who for many years had sung at these festivals and taken part in the productions of many new works by leading composers. Mr. Keith Falkner, who had been one of his pupils, sang with the choir and orchestra, Stanford's "Farewell" from "Songs of the Fleet." During it the congregation stood. The programme opened with Stanford's "Stabat Mater," conducted by Mr. Herbert Sumsion, organist of Gloucester Cathedral. Mr. Trefor Jones was one of the soloists, and also took part in Dyson's "Nebuchadnezzar," conducted by the composer, which came later in the programme. "The Explorers," the last movement of Vaughan Williams's "Sea Symphony," conducted by the composer, completed the programme. Mr. Keith Falkner sang in "The Dream of Gerontius" in the evening. Among the works performed at the Kemble Theatre on September 9 were Dyson's "Wife of Bath," Vaughan Williams's Suite for viola and orchestra, played under the composer's direction, and two songs from Vaughan Williams's opera "Hugh the Drover," sung by Mr. Trefor Jones. Mr. William Parsons took part on the final day when selections from "Judas Maccabaeus" and "The Messiah" were performed.

MOUNTAIN ASH. Dr. Malcolm Sargent conducted at the Three Valleys' Festival in the Pavilion, Mountain Ash, which took place May 14 to 16. This Festival was founded and is fostered by Sir Walford Davies.

NEWCASTLE-ON-TYNE. The eighteenth Annual Musical Tournament at Newcastle-on-Tyne was brought to a conclusion on May 23 with a choral and orchestral concert consisting mainly of the works of Hubert Parry. The programme included "Blest Pair of Sirens," excerpts from "Judith," St. Cecilia's Day," etc. and the English Suite for strings. The massed choirs sang in the choral works, the Newcastle Symphony Orchestra played, and the concert was conducted by Mr. Thomas Dunhill, who, in company with Mr. Herbert Howells, was amongst the adjudicators at the Tournament.

NORWICH MUSICAL FESTIVAL. This Festival took place September 23 to 26. East Anglian composers were represented by Hadley's "La Belle Dame sans Merci," Vaughan Williams's "Five Tudor Portraits," a Choral Suite with two solo voices and Benjamin Britten's Suite for soprano voice "Our Hunting Fathers." Mr. Keith Falkner sang in Schubert's Mass in A flat, Handel's "Hercules" and in E. J. Moeran's "Nocturne" for baritone solo, chorus and orchestra.

Miss Mollie Lake, accompanied by the Portland String Quartet (Mr. Alan Bartlett, Mr. Ralph Nicholson, Miss Violet Brough and Miss Barbara Amor-Wright) gave a song recital at Norwich on May 8.

OXTED. The Misses May, Beatrice and Margaret Harrison gave a concert of works by Delius at the Barn Theatre, Oxted, on May 28 and 29 as an observance of the anniversary of his death which occurred on May 26, 1935.

READING. A three days' Musical Festival at Reading, beginning May 2, included Vaughan Williams's "Sea Symphony" among the items performed; Sir Hugh Allen and Sir Walford Davies played Bach's C major piano concerto together on the first day, which was devoted to Bach's music.

SHERBORNE. Miss Brough and Mr. Bartlett played Mozart's Symphonic Concertante for viola and violin at Sherborne Abbey on June 10 with the orchestra of the Royal Marines (Chatham Division).

SOUTHAMPTON. During the Vacation Course arranged for French and English educationalists at Southampton University, lectures on musical subjects were given by Dr. George Dyson, Dr. Sydney Nicholson and Mr. Graham Carritt, the latter giving two lecture recitals on July 27 and 29 on "Modern Tendencies" and "Britain's Contribution to Modern Music."

MISCELLANEOUS

Miss Aspinall played at Penzance for the Orchestral Society on March 17; at an "At Home" at 21, Hyde Park Gate on April 29. She has also broadcast five times—twice for Empire, once for National and twice for West Regional.

Maurice Jacobson's Ballet "David" continued to form part of the repertoire of the Markova-Dolin Ballet during their Summer tour to Birmingham, Leeds, Glasgow, Edinburgh, Manchester, Blackpool, Bournemouth and Brighton, as well as at Golders Green and Streatham Hill.

Miss Audrey Piggott (violoncello) has played during the last few months at : Dartington Hall, Totnes, on February 16 and Royal Naval College, Dartmouth, on February 17 in recitals with Miss Dorothea Aspinall (piano); at Winchester College on March 1 in trio recital with Mr. John Sealey and Mr. Robert Irving; at the Winchester Festival (solos) on March 13; at Truro School on March 16 in a recital with Miss Dorothea Aspinall.

School Appointments, September 1936: Miss Marjorie Ecle to Chichester Training College; Miss Dora Trout to Edgehill College, Bideford; Miss Eileen Williams to St. Mary's School, Calne, Wilts.; Miss Brenda Moody to Chiswick County School; Miss Betty Barne to North London Collegiate School; and Miss Freda Dinn to County School, Chislehurst.

FOREIGN

AMERICA. New Orleans, La. Mr. Ferdinand Dunkley was the conductor at a concert given by the Treble Clef Club in the Holy Name School Auditorium, Loyola University on April 29. The programme included choral hymns from the Rig Veda, and Hecuba's Lament by Gustav Holst, and the song "Dawn" by Percy Buck.

CANADA. Mr. Harold Samuel went on tour in Canada in May and June.

Miss Sarah Fischer gave a recital of Canadian Folk-songs on September 15 for the B.B.C. She was in Canada last winter when she gave several concerts.

GERMANY. John McKenna sang on May 16 at Leipzig, on May 25 at Berlin, and on May 28 at Dresden.

A concert of English music was given at Wiesbaden on September 25. Among the works performed were: Eugene Goossens's "Four Conceits" and Vaughan Williams's Overture "The Wasps."

INDIA. Mr. Benjamin Angwin, after a period of service at Bloxham School, was appointed Director of Music at the Lawrence Royal Military School, Sanawar, Simla Hills, India, in January, 1934, and representative of the School of English Church Music for India in September, 1935.

SOUTH AFRICA. Bloemfontein. The Misses M. and G. Hobday took part in concerts of the Bloemfontein Music Club on February 2, March 29, May 27, June 17 and August 26. The vocal music included "O that it were so" by Frank Bridge and Walthew's duet "It was a Lover and his Lass."

Cape Town. Mr. Harold Samuel gave a series of six lectures for the University, he also broadcast and played with the Municipal Orchestra. This was the first

time a musician had been engaged under the extension lecture scheme. Starting in the Little Theatre (holding 300) it was found that so many people were unable to gain admission that the third and subsequent lectures had to be given in a much larger hall. Ultimately this hall was so crowded, that had there been more lectures, a still larger hall would have had to be found. Miss Olive Bloom played twice with the Municipal Orchestra (Mozart and Rachmaninoff) and was engaged to give several recitals in Cape Town and district. Three old "Bartonites" foregathered one evening: Mr. Robert South (Brahms's B flat piano concerto with the Municipal Orchestra), Mr. Morgan-Lea, who broadcast some of his piano compositions and Mr. Colin Taylor. Three evenings of Ballet were given in August at the University Little Theatre, when a new Ballet in one scene by Colin Taylor was performed. It was entitled "A Chinese Idyll" and was specially written for Miss Dulcie Howes, the choreographer, and scored for strings, oboe, clarinet, piano and percussion. The work was repeated later at the City Hall. Among the overseas examiners this year were Mr. Herbert Fryer and Mr. Eric Grant.

Miss Margaret Gardiner's Two Pieces for Clarinet and Piano were broadcast last March from the Capetown Station by Edward Kealey and Geoffrey Miller.

Johannesburg. Mr. Percival R. Kirby conducted the South African Broadcasting Corporation's Johannesburg Symphony Orchestra at a concert on August 18. The programme commenced with Two Movements from the Oriental Suite, "Beni Mora" by Holst.

SOUTH AUSTRALIA. Miss Miriam Hyde took part in the following programmes: on April 18 at the Adelaide Women's Club she gave a Talk on Edward Elgar; on April 21 she gave a piano recital in Adelaide Town Hall including three of her compositions—Rhapsody in F sharp minor, and Concert Studies in F sharp major and in C sharp minor, and annotated her own programme; on May 11 Miss Hyde's Phantasy String Quartet in A, which won the second Cobbett prize, was played at the Elder Conservatorium, University of Adelaide; on May 18 Miss Hyde played in her own piano trio Fantasy in B minor at the Adelaide Music Salon; and on June 3 at the Town Hall, two violin solos "Evening under the Hill" and "Dryad's Dance" by Miriam Hyde were played by Mr. Arved Kurtz, to whom they were dedicated.

Mr. Fred Finlay has been appointed organist at St. Augustine's Church, Unley.

GENERAL

Last year Mr. Lloyd Powell was in New Zealand from July to December. He gave Recitals in Wellington and Dunedin, broadcast Beethoven's "Emperor" Concerto in Auckland, and gave broadcast programmes in Wellington, Christchurch and Dunedin. This year he has been in Canada and Jamaica, where he gave a Recital for the Kingston Musical Society in May.

Miss Elizabeth Maconchy's Prelude, Interlude and Fugue for two violins unaccompanied, was played at Paris in May, and has also had performances in Warsaw and Budapest since it was given by the International Society for Contemporary Music Festival in Prague last year. Her Oboe Quintet was played at Dusseldorf this summer. More recently it was broadcast from Kracow, where a Chamber Concert of her compositions is being organised.

RECENT GRAMOPHONE RECORDS

With this number of the MAGAZINE we introduce a new feature—a list of recent gramophone records in which Collegians have been concerned. Should it prove interesting and acceptable to readers we hope to continue it by issuing further lists from time to time.

HIS MASTER'S VOICE. Orchestral.

Eugène Goossens and London Philharmonic Orchestra. "La Boutique Fantasque" (Rossini-Respighi). C2846-8. 4/- each.

Sibelius Society. Dr. Adrian Boult and B.B.C. Orchestra. "Night-ride and Sunrise" and "Oceanides." (In Vol. 4.)

Stokowski and Philadelphia Orchestra.

Symphony No. 5 in E minor. "From the New World." Dvorak Album No. 251. DB2543-47. 6/- each.

Toccata and Fugue in D minor. Bach. DB2572.

"Es ist Vollbracht." Bach. DB2762 (Connoisseur List.)

Water Music. Handel. DB2528-9. (Connoisseur List.)

Light Instrumental.

Haydn Wood and Light Symphony Orchestra.

"Rondel; Mina" } Elgar, arr. Haydn Wood. B8282. 2/6.
"Shepherd's Song," }

New Light Symphony Orchestra.

"Valse Bohémienne" and "Valse Rustique" from Four Characteristic Valses by Coleridge Taylor. B8378. 2/6.

Organ.

Reginald Foort (Organ of the Paramount Theatre, London). Medley, Parts 1 and 2. BD355. 1/6.

Vocal.

Stuart Robertson. "The Spanish Lady" (Gregg) and "Limehouse Reach" (Hughes). B8445. 2/6.

COLUMBIA. Vocal.

"Nursery Rhymes." Mary Hamlin and Mabel Ritchie. DB1620. 2/6.

DECCA. Orchestral.

"Film Music," by Arthur Bliss, from film "Things to Come" (H. G. Wells). London Symphony Orchestra, conducted by Arthur Bliss. }

"Ballet for Children" — Melodrama — Pestilence. K810. }

Melodrama — Attack. The World in Ruins. K811. }

Conducted by Muir Mathieson. }

March. Epilogue. K817. 2/6 each. }

"London Symphony," by R. Vaughan Williams. Sir Henry Wood and Queen's Hall Orchestra. X1114 to X1118, in album. 30/-.

"Tallis Fantasia" for String Orchestra, by R. Vaughan Williams. The Boyd Neel String Orchestra. K815 and K816. 2/6 each.

Light Orchestral.

B.B.C. Theatre Orchestra and Revue Chorus, directed by Stanford Robinson.

"Patrol March to the British Grenadiers," arr. Stanford Robinson and "Il Trovatore"—Anvil Chorus (Verdi). K833. 2/6.

Also Selection from "H.M.S. Pinafore. K842. Overture to "Iolanthe" (Sullivan). K825. "Merrie England" (German). K844. 2/6 each.

Instrumental.

(a) Suite for Two Clarinets by Alan Frank. Frederick Thurston and Ralph Clarke.

(b) "Caoine," from Clarinet Sonata by Stanford. Thurston and Myers Foggin. K853. 2/6.

Choral.

"This have I done for my true love" } Holst.
Wassail Song }

B.B.C. Chorus conducted by Leslie Woodgate. K841. 2/6.

Also a number of Carols and Hymns suitable for Christmas, recorded by various Choirs and directed by Arnold Goldsbrough or Leslie Woodgate.

BIRTHS

WALTHEW. On July 8, 1936, to Charlotte, wife of Richard Sidney Walthew, "Hendon," Gilnahirk Road, Cherryvalley, Belfast, a son.

CASS-BEGGS. On August 15, 1936, to Barbara and David Cass-Beggs, of 15, Museum Road, Oxford, a daughter (Diana Rosemary).

MARRIAGES

ALDENHOVEN—CALBURN. On August 20, 1935, Theodolinda Calburn to Dr. Heribert Aldenhoven of Berlin, at Effingham, Surrey.

HODSON—MCCALL. On April 22, 1936, at the Parish Church, Hampstead, Charles E. Hodson to Eva Marguerite McCall.

VAILE—GIRLING. On June 2, 1936, at St. Mary's, Wimbledon, Dr. John D. Berkeley Vaile to Audrey Steel Girling.

MUDIE—AVELING. On June 23, 1936, in London, Michael Mudie to Elisabeth Aveling.

BAKER—GROVES. On July 17, 1936, in London, George Baker to Olive Groves.

PEASGOOD—LIVSEY. On September 9, at St. Cuthbert's Parish Church, Lytham, Dr. Osborne H. Peasgood to Dora Livsey.

OBITUARY

HARRY PLUNKET GREENE

Collegians share very fully the great loss which befell the musical world on 19th August, 1936, when Mr. Harry Plunket Greene died at the age of 71, following an operation in St. George's Hospital.

He had been connected with the Royal College of Music for many years and in many ways before he joined the staff as Professor of Singing in 1912 and his links with the College continued to the end of his busy life though he only actually taught there for about six years. He was elected a Fellow of the Royal College of Music in 1935. To the Union he was a charming and constant friend. Indeed, his last letter to the Hon. Secretary, dated so lately as June, was to ensure that his subscription had been paid up to date. And readers of the MAGAZINE will recollect the brilliant articles he contributed with such generosity — notably his one upon Sir Charles Stanford, after the latter's death in 1924. Now he himself has gone, to the grief of all who knew him. The appreciation of him which we are privileged to print elsewhere in these pages, has been written for us by Lord Ponsonby, his brother-in-law, in response to a special request.

M.M.S.

FREDERICK AUGUSTUS SEWELL

On July 26, 1936, eighteen months after retiring from his work at the College, Frederick Augustus Sewell died at Worthing. He was a man at once very well known and yet little known; famous as an accompanist, sought for as a teacher, yet reticent and retiring, making but few social contacts in College and concentrating almost everything upon his work. Week by week, he could be seen giving his lessons. He put his very best into them, and had scores of ideas, hints, dodges for helping his pupils towards success. Out of his 71 years of life nearly 50 were passed in contact with the Royal College of Music. Born July 31, 1865, he entered the R.C.M. as a pupil on May 4, 1885, and remained there until March 1888, studying the piano under Pauer and Franklin Taylor and the organ under Sir Walter Parratt. He was appointed to the Teaching Staff in 1892 (Christmas Term); for many years was the accompanist for the Choral Class, and in the latter part of his

life he also became a teacher of singing at the R.C.M. Meanwhile he pursued an active career outside College. For some years he was Organist and Choirmaster of St. George's, Albemarle Street; afterwards he held the corresponding post at Christ Church, Chelsea, and was the official Organist and accompanist at the Royal Albert Hall Sunday afternoon concerts. A former pupil of his — (himself a fine accompanist) — writes of him: "Mr. Sewell was one of the foremost accompanists of his time, remarkably gifted and versatile. Albani, Nordica, Louise Dale, Clara Butt and Hollmann, all availed themselves of his services, and by his death the musical profession has been deprived of one of its most gifted members."

SYDNEY CHARLES SCOTT

By the death of Mr. Sydney Scott, on 18th September, 1935, the Royal College of Music lost a distinguished friend; and those of us whose privilege it was to enjoy his friendship have to add a keen sense of personal loss to the regret we feel that his long connection with the College is now ended.

He served us out of a very real affection. He knew intimately, and over a long period of years, the ideals and practice of the R.C.M. When a direct means of association with its work offered itself he responded, not only because his sympathies prompted him to, but also because he knew his help would be effective.

It was in 1911 that Mr. Scott was invited to join the R.C.M. Union. His election to the Loan Fund Committee followed immediately. To the work of that Committee he gave constant attention and the wisest guidance. Those best acquainted with his unostentatious work for the Fund know how often, out of a wide legal experience and with an unruffled judgment, he was able to influence its decision and shape its policy.

That his association with the practical administration of the Union should have been of just the nature it was seems entirely right. For it brought to his knowledge the needs — so often the very urgent needs — of young people. No one knew better than Mr. Scott how to gauge these, or how most effectively to meet them. The writer of this note gratefully realizes — as many another member of College does — that no man ever had a keener imaginative sympathy with young people, or a kindlier, more practical or more tactful way of helping them to face and overcome difficulties.

At the Memorial Service held at St. Michael's, Cornhill, on 25th September, were many past and present members of the College. The music of the service was in the sensitive care of Dr. Harold Darke. Dr. W. H. Harris was there to share the playing. Collegians were in the choir. Sir Hubert Parry's "There is an Old Belief" was — most fittingly — among the works sung. And one had the feeling that while a distinguished gathering of representatives of the Legal profession symbolised Mr. Scott's main activity in his long and honoured career, the presence of so many members of the College marked his affection for music and his abiding interest in its welfare.

The College has very real cause to regret Mr. Scott's death; and to offer to Mrs. Scott, Miss Marion Scott and Miss Stella Scott deepest sympathy in their loss.

H.H.

THE R.C.M. UNION

SIR JAMES JEANS ELECTED AN HON. MEMBER

AT THE Committee Meeting on 20th July it was proposed by Sir Hugh Allen that Sir James Jeans should be elected an Honorary Member of the Union, and the motion was carried with enthusiasm. The Committee hoped that Sir James Jeans would accept the Honorary Membership and would consider it a token of the permanent gratitude felt to him for his lecture to the Union last March. The Hon. Secretary was therefore instructed to write to him. The following reply was received—

DEAR MISS SCOTT,

23rd July, 1936

Thank you so much for your letter of 21st July. I need hardly say that I am greatly honoured by the action of the College of Music Union, and very gladly accept the Honorary Membership which they offer to me. I have had very enjoyable times at the meetings of the Union, and am really delighted to have a closer connection with them than going as a mere guest.

Will you please tell the Committee how very greatly I appreciate their action.

Yours sincerely,

J. H. JEANS.

ANNUAL "AT HOME,"

The "At Home" was held as usual in the Summer Term, but on Thursday, 2nd July, which was a week later than the usual date. This had been a good deal discussed beforehand and the results were not sufficiently decisive to show whether the later date was more, or less, convenient to members than the last Thursday in June would have been. Expressions of opinion would be welcome before the next "At Home" comes round.

This particular evening was a happy one. The Concert Hall had been decorated with most lovely plants and flowers by a generous gift from Lord Palmer. In the first part of the programme we had Mr. Cyril Smith to excite us by his brilliance in the Brahms-Paganini Variations; Mr. William Parsons, with his noble voice and quiet artistry to sing a group of English songs with Mr. Cecil Belcher as his accompanist; and Mr. Bernard Shore, with Dr. Thornton Lofthouse at the piano, to delight us by beautiful music, beautifully played.

Then came a Presentation made by Sir Hugh Allen to Mr. Frank Howes, on the latter's resignation from the Editorship of the Magazine—a ceremony which provoked two capital speeches from the principal persons, and in which the appreciation of Mr. Howes's

services, voiced by Sir Hugh Allen, was shared by the whole audience. Mr. Howes has given the Magazine the benefit of his great ability and unbounded kindness: he has held the post of Editor (purely honorary) for a longer period than any previous Editor; and we are all his debtors. If he enjoys using the books presented to him half as much as we enjoyed making the present, then there are pleasant times ahead for him, particularly as (from the nature of the case) he cannot miss us so much as we shall miss him from the editorial chair he has filled with such success.

The presentation over, the piles of books removed from the platform, everyone went in search of refreshments. These were found in abundance downstairs, and are said to have been especially appetizing. After this, we thronged back to the Concert Hall, where Mr. Ralph Nicholson had prepared a gorgeously imagined "Dress Rehearsal of *Lowawatha*" and a programme to match. Description fails to give an idea of the thrill we experienced when Mr. Hemming mounted to his top note, or how handsome he looked as Chibby (our Boss!), or of the terrific onset by the Indian Chorus as they charged up the Hall. So description will not be attempted. Readers are referred to the programme, printed after this column, for a glimpse of some of the jokes.

After many years of Union "At Homes" perhaps it may seem to members that everything runs with monotonous smoothness by itself. It does not. Without the kindness, helpfulness and co-operation of everyone in College from the Council and Director down to the newest recruit, the Union "At Homes" would be very different affairs.

Thanks are due to everyone, and in particular to Lord Palmer for the flowers; to the eminent artists who took part in the programme—with a special word of gratitude to Mr. Ralph Nicholson for finding time to arrange such a big show as "*Lowawatha*" when he was in the thick of examinations; to the College Staff, always splendid, under the direction of the Bursar; and to those Hon. Assistant Officers and volunteers who tackled so much clerical work.

MARION M. SCOTT, *Hon. Secretary.*

Part I at 8-30 in the Concert Hall

PIANOFORTE SOLO ... "Variations on a theme of Paganini" *Brahms*
CYRIL SMITH

SONGS :
(a) I got me flowers } *R. Vaughan Williams*
(b) Antiphon ... }
(from Five Mystical Songs)
(c) In youth is pleasure } *C. Armstrong Gibbs*
(d) Love is a sickness }
(e) Fill me, boy, as deep a draught ... *C. H. H. Parry*
(Odes of Anacreon)

WILLIAM PARSONS
Pianist : CECIL J. BELCHER

SUITE FOR VIOLA (movements only) R. Vaughan Williams
 Prelude, Carol, Christmas Dance : Group 1
 Musette : Group 3, No. 1. Moto Perpetuo : Group 2, No. 2
 BERNARD SHAW
 Pianist : DR. THORNTON LOFTHOUSE

Presentation, made by Sir Hugh Allen, to Mr. Frank Howes on his
 resigning from the Editorship of "The R.C.M. Magazine"

Part II

The Little Muddlcham-on-the-Marsh Choral Society assisted by the Heopham,
 Whopham, Wackham and Wettham Choral Societies
 Present

A DRESS REHEARSAL OF "LOWAWATHA"

(Titheridge-Kobler)

IN AID OF THE PENSION FUND

Scene—A plateau below the Mountains of Cumcumwudyunowgo

Time—Any time five days later, the second morning after the night before last

Argument—Ymesodizze, son of Gurglegosh, the great bolster, has hidden the
 eyewash of Nahnah Cantyerceme in a Wigwam on the shores of Lake Hiawater.
 Itchekooma the stinging fly, has eaten the eyewash in mistake for a wagworm and
 turns into a Popakeena or deep-sea diver. On his way to sea he meets
 Washysorefoot, the Laughing Walker, who in turn meets Ozygoogoo, he the man
 they call a Booboo, or it may have been Iagoo—any way we'll cease to argue.

All the music employed in this production was discovered by the Vicar's Wife
 (inside the swell-box of the organ)

The Overture will be "Semi-Remedy" rendered by the First Aid Players

Harmonium kindly lent by Messrs. Allstoppe and Blower

Camera and Tripod apparently made by Bellows & Co. (now extinct)

Warpaint supplied by Messrs. Splash & Potter, House Decorators

(Estimates free—Phone Muddlcham 25)

Optical Illusions by Trick. Photographs by Click. Feathers by Chick

Chorus of 2,000 Vices (*E. & O.E.*) The New Opera Orchestra

The Bally Rush de Mont. E. Carlow will perform the following Ballets (*D.V.*) :
 "Lack de Scenery"; "Her Sherry's Soured"

A first list of subscribers to our Pension Fund for Mr. Woodmason is published
 below. (Will subscribers please accept this, the only intimidation?) :—

Rev. and Mrs. Clarence Fortescue	s. d.
Major and Mrs. Evan Evans and Family	2 0
Result of a Mile of-Pennies Scheme (3ft. 8ins.) (after deducting expenses)	11
"Amy"	3 ½
A.G., B.K. and J.L., in gratitude for "Voluntary in F"	1 6
Bungalow to Bungalow Collection (bungled)	8
Treasurer (Mr. Woodmason)	0
Proceeds of Miss Bogus's Song Recital	5 0
	1 10
Total	11 2 ½
Less Entertainment Tax	10 0
Grand Total	1 2 ½

Audited and found pretty nearly correct,

Messrs. Johnson and Peascombe, Undertakers and Chartered Accountants.

HALF-CASTE

(in possible order of appearance)

Rev. Clarence Fortescue, V.G.A.C.* (Curate of Muddelham)	FREDERICK SHARP
Mrs. Fortescue	EVELYN KISCH
Harmonium Player (long distance pedlar)	JAMES ROBERTSON
Piano-Player (champion golden medlar)	LIONEL SALTER
Mr. Woodmason (Cymbalist and Carpenter)	ANTHONY BENSKIN
Super Attendant (lights man and insulator)	CECIL ARONOWITZ
Band-Sergeant Fairborne (lightning conductor)	RALPH NICHOLSON
Village Idiot (S'no Man)	GLYN EVANS
Mr. Print, brother of Miss Print (photographer)	THOMAS DANCE
Lowawatha	DAVID ELLENBERG
Mickeyheehaw	GRACE BODEY
Chibby (our Boss)	HOWARD HEMMING
Harmonia Dahnsox (Première Danseuse)	JACK GREENWOOD

Ladies of the Chorus :

Phyllis Andrews, Marjorie Avis, May Bartlett, Margaret Blythe, Joan Bristol, Olive Hall, Janet Howe, Grace Rose-Innes, Evelyn Kisch, Diana Methold, Muriel Rae, Marjorie Steventon, Valerie Trimble, Kathleen Whitlock, Vera Wood, Marjorie Woodville.

Gentlemen of the Ballet :

Charles Brightmore, Frank Brooke, Denis Dowling, Columb Kelly, Hugh McClean, Henry Lutman, Norman Menzies, Charles Miller, James Phillips.

Core de Ballet trained by, and ballets the creation of, KATHARINE CRASTER

Creations—well they've GOTCHEM on (more or less)

Producer and Perpetrator : RALPH NICHOLSON

* Very Good At Croquet

A LETTER FROM MR. FRANK HOWES

TO THE EDITOR, R.C.M. MAGAZINE.

DEAR MISS SCOTT,

Can you find a little space for me in which I may convey my thanks to all who helped to make the Union Party last July so memorable an occasion for me? To those who were there when Sir Hugh spoke in the name of the Union and handed to me their valuable gift I tried to express my gratitude for their great kindness. Anything that was inadequate in my halting expression of thanks I should like now to amend, and to those who were not present I want to convey my most cordial thanks. For it was a matter of extreme gratification to me that I should be honoured with a public presentation of most covetable books on our big night of the year. For the books themselves I can only repeat my thanks and what I said at the time to the effect that Chappell's *Popular Music of the Olden Time* ministers to one of my strongest personal predilections in music. Burney's *History* is useful to any critic in his work, and the *Oxford Dictionary* a necessity to an Editor. My tenure of office as Editor of the R.C.M. MAGAZINE was a source of great pride to me, and it would have seemed to me

to be almost an act of rapacity to accept so generous a reward for so pleasant a task had I not felt the presentation to be an expression of good-will such as warms the heart.

Thanks once again to the organisers of, and the subscribers and consenting parties to, the presentation.

Yours sincerely,

FRANK HOWES.

LIBRARY

THE Library have this term acquired several books devoted wholly or in part to Russian music, by the generosity of Mr. Bissel. These include Rimsky Korsakow "My Life"; Godet, "Enmarge de Boris Godounov"; Riemann's "Musiklexikon" (1922 Edition) and other books of great interest.

R. E.

COLLEGE NOTES AND NEWS

The following appointments have been made to the Teaching Staff:—

Mr. Dykes Bower (Organ).

Mr. Lauri Kennedy (cello).

Mr. Cuthbert Smith (singing).

Miss Marie Wilson (violin).

* * * * *

LAST TERM a Charity once more benefited, though the donation was necessarily a small one, as a result of the annual Sweepstake on the Derby. Departing from our custom of recent years, which was to allocate a proportion of the "gate-money" to one of the big London Hospitals, we chose this year a well-deserving cause, which is not well endowed and which might be said to have a more personal call on the R.C.M. — the British Musician's Pension Society. In their appeal they ask for special donations towards the cost of laying a tennis lawn at the Convalescent Home at Holmwood, and the cheque we sent them was ear-marked for that purpose.

The Sweepstake had a particularly gratifying result this year, and among the first three prize winners were Mr. English and Mrs. Brown, both of the Domestic Staff.

* * * * *

A tennis tournament was again held, the only events being Ladies' and Men's Singles, but once again the old difficulty of the player who only comes up on Mondays trying to fix up her match with a "Friday's only" opponent, made the process of playing-off a slow one. A gale towards the end of the term removed most of the top-dressing and left the surface of the court in a condition not conducive to the highest forms of lawn tennis.

A subscription was "levied" from those who make use of the College Court and at first did not prove popular. But those who expect something for nothing might realise that half-a-crown — the present terminal subscription — has often to be paid for hiring a public court for only an hour's play.

* * * * *

There is already talk of a Dance taking place this term, and it is no easy task steering through the necessary channels which must be negotiated before such an event is possible — and it is hoped that if it should take place there will be good support from Present Collegians.

R.W.N.

REVIEWS

WORKS OF VAUGHAN WILLIAMS

CONCERTO FOR PIANOFORTE AND ORCHESTRA. Solo pianoforte (with Orchestra arranged for second pianoforte) by Vally Lasker. pp. 62. 10/6.

DONA NOBIS PACEM. A Cantata for Soprano and Baritone Soli, Chorus and Orchestra. Vocal Score pp. 56. 2/6. Oxford University Press.

Of the two works by Dr. Vaughan Williams recently published, one, the Piano Concerto, has been known to the public for some years through concert performances. The other, a Cantata "Dona nobis pacem," was produced early this autumn at Huddersfield, and performed in London about a month later at Broadcasting House. Both are works of major rank. They share another characteristic—they do not yield up their full significance at once. In this they differ from "The Poisoned Kiss"—that delightful opera which received its *première* under Dr. Rootham at Cambridge six months ago, and in which the melodies poured out by Dr. Vaughan Williams explain themselves and carry along the entire opera. The Piano Concerto, as to style, in some ways foreshadows the later almost terrifyingly forceful F Minor Symphony, while the Cantata "Dona nobis pacem," is a spiritual recoil from force, a protest and appeal against the inhuman welter and darkness of the world to-day. It follows as inevitably after the F Minor Symphony as "Tristan" was followed by "Die Meistersinger" (which Wagner said *bad* to be). But where Wagner wrought his music out of his own inner emotional life, Vaughan Williams' later works often impress one as being wrought out of the spiritual states of his nation. Moreover in his big reserves of productive power Vaughan Williams approximates—almost alone amongst contemporary composers—towards the Bach type. The long list of his works supports the analogy. Fortunately for us there is an Oxford University Press to publish them, and their editions show a subtle synchronisation between the style of the work issued and the format in which it is printed. That is so now. The Piano Concerto and Cantata are set out with the directness and simple dignity the Oxford University Press have taught us to expect in their Vaughan Williams publications.

The piano concerto commences with a Toccata, the solo part massively written, the whole animated by great driving energy. The second movement, Romanza, is very beautiful. A Fuga Chromatica follows, leading rather surprisingly to a Finale alla Tedesca and an epilogue which quotes a theme from one of Bax's Symphonies. By the end of the 25 minutes which the concerto takes to perform, one feels the work follows some sort of "programme," but what that programme is, we are not told.

In the Cantata the libretto (selected by the composer) defines the intention of the music sharply from the outset. The title phrase "Dona nobis pacem," appears at intervals throughout and links the movements into a kind of scroll picture of War passing at the end into Peace. The subject is much the same as that of Parry's "War and Peace" but developed on Vaughan Williams' own lines with absolute individuality. The words, partly prose, partly poetry, are chosen from Walt Whitman, John Bright, Jeremiah, Daniel, Haggai, Micah, Leviticus, Psalms, Isaiah and Luke. They are set for soprano and baritone soli, chorus and orchestra. The cantata is not wholly reflective nor wholly dramatic: the treatment partakes of both characters. It is therefore difficult to interpret, but wonderfully rich with meanings waiting to be brought out. The poignant harmonies that accompany the opening soprano solo to the words "Agnus Dei, qui tollis peccata mundi, dona nobis pacem" come from the very heart. Yet their emotional

effect is not so directly moving as that of the more melodic movements—in especial the lovely "Reconciliation" and "Dirge for Two Veterans."

But the sum total of the Cantata is what counts most. It is a work which, existing intensely in the present, is yet true of any time, and beautiful with a beauty which does not depend on world conditions for its effect but on its own musical being.

M.M.S.

THE CHRISTMAS ROSE. Music by Thomas F. Dunhill (Op. 85). Words by Irene Gass. pp. 55. Edwin Arnold & Co., London. 2/6.

This work, described as a "Cantata of the Nativity," should be snapped up with alacrity by teachers and conductors of school choirs and by all who want something new and yet traditional for the Christmas season. It is written for treble voices, in unison and in two parts, with accompaniment for string orchestra or piano; there is also an *obligato* treble bamboo pipe in one of the ten numbers. The words, by Irene Gass, provide a simple and imaginative meditation upon the Christmas story; there are short, easily-manageable solo passages for Gabriel and Mary, and the choruses, six of which are in unison, include narrative verses, a solemn though not ecclesiastical chorale, and a final song of praise as a climax. Some of the numbers are published separately, though it would seem a pity to remove them from their carefully-designed context.

The music throughout shows that admirable combination of tunefulness and skilled workmanship which we expect from Thomas Dunhill. How good and joyful a thing it is when a work of this kind is inspired and governed by a sense of form, showing itself not only in the lay-out of the whole but also in detailed points of musicianship. And what is perhaps scarcely less important, Mr. Dunhill knows just what the young singers and players can do without insuperable difficulty, and how they love a bit of varied rhythm, or a lullaby (so long as it is not sentimental), or a good curling tune for the Alleluias at the end.

Mr. Dunhill in this delightful little work has given us yet another reason to be grateful for his happy and skilful industry.

P.M.W.

MISSA CUM JUBILO AND MISSA PRO DEFUNCTIS, with Accompaniments by Donald J. S. Edeson, and separate Mass Cards for use of choirs and congregations. Accompaniments 8d. each; Mass Cards 2d. Cary & Co., London.

Mr. Edeson has transcribed seven masses in all from the Vatican Kyriale, of which these are two. They are for the Latin Service. Modern notation and two staves are used throughout and everything is as clear as could be wished. The accompaniments Mr. Edeson has added contain many beautiful moments. Some of the cadences, however, are questionable, particularly the frequent use of II b — I a in Missa pro defunctis. Mr. Edeson seems to have adopted the B flat as his regular procedure in Modes I, V, and VI. While generally acceptable in the two latter, it falls strangely on the ear at times in the Dies Irae and Kyrie cum júbilo, seeming often to provoke the tritone it was originally designed to avoid. A questionable use of Tonus in directum occurs at the end of both Tract and Offertory of the Missa pro defunctis, where the *ending* is repeated for the last few words. In single sentences dividing into three sections, it is surely more customary to use the *flexa* for A, the *mediation* for B and the *ending* for C? For the accompaniment to soar above the plainsong is, of course, impossible, and the inexperienced organist will inevitably play every note of the melody, thus interfering with the flexibility of the chant. But where congregational singing is intended, doubtless a clear lead, as here, is a necessity. In this handy and practical edition the melodies are also issued separately, printed on stiff cards for congregational use.

K.P.H.

ELGAR AS I KNEW HIM. By William H. Reed. pp. 223. With 58 plates, including 42 pages of music. Victor Gollancz, Ltd. 15/-.

Mr. Reed, in a modest Preface, tells us his book was written "at the instance of Mr. Bernard Shaw and many other friends and admirers of Sir Edward Elgar," and that they overcame his diffidence at writing it by pointing out he was probably the only person who had a close knowledge of these daily happenings in Elgar's life, and therefore the only person who could set them down at first hand. After reading the book — and it is difficult to lay it aside once begun — we realise how right they were. Author and advisors deserve our gratitude, and even more, the thanks of musicians in time to come, when the generation which knew Elgar, either as friends or as spectators on the occasions when he conducted his own works, shall have passed away.

Looking back into history, one is often exasperated by the books that should have been written, and were not! Think of those potential authors who had unique knowledge of their subjects and let it die. Suppose that Dr. Blow had set down his recollections of his great pupil and colleague, Purcell; suppose Altnikol had given us his impressions of his father-in-law, J. S. Bach; suppose Tomasini had recorded what he knew of Haydn as man and musician — Tomasini with his unique opportunities for observing Haydn during the long years served under him as leader of the Esterhaz orchestra and (it is said) as his pupil in composition. What would we not give now to have those books, written of musicians by musicians. Even the pedestrian Schindler has become half immortal because he had the sense to record as much about Beethoven as his somewhat limited musical nature permitted him to grasp.

Mr. Reed has recognized his obligations to posterity and has fulfilled them. On the literary side it may be possible to feel that the book is rather loosely put together, that the biographical sequence does not explain itself completely unless there is some previous knowledge of Elgar's career, and that the material is not always set out to the most telling effect. But within these pages, safe for all time, is a portrait of the essential Elgar, and that matters above all else. Moreover, when a person writes as simply and vividly as Mr. Reed, and when the resultant picture has so much charm and luminous truth, it is clear an artistic mind has been at work. The humanity and intuitive fine taste of the book show by implication not only what drew Reed to Elgar, but what drew Elgar to Reed in that close friendship which lasted over thirty years. As the poet Surrey said of his friend Clere, "Aye, me! whilst life did last that league was tender."

The volume is laid out in four sections. The first, and largest, is called *Personal*; the second, *Elgar the Composer*"; the third deals with "The Third Symphony"; the fourth is devoted to facsimile reproductions of the fragments of that Third Symphony Elgar did not live to complete even in sketch, but which we shall ever think of as existing "written on the sky" — to borrow the beautiful phrase which Mr. Reed says Elgar always used about music, "implying that the inspired composer has nothing to do but copy it."

The book abounds in such living touches. Sometimes the phrases are Elgar's own, gay or grave. At others they are Mr. Reed's — as in the inimitable comedy of the wasps' nest, or the deeply moving story of Elgar's last recording for the Gramophone Company. Through everything personal — perhaps most of all through Mr. Reed's revelation of Elgar's astounding range of interests — we are made to feel the central greatness of his genius. And when we come to the section on Elgar the Composer this effect of his genius heightens. It shines out of every page. Nor can one speak too warmly of the value of this section for all who perform Elgar's music. Take, for example, the sentence on page 141, "he hated any of his music to be played in a rigid manner: he was always asking for it to be more elastic." Those twenty-three words contain a whole lesson in interpretation. They also illuminate, from an unexpected angle, Elgar's art as the continuation the great classical lines of composition and interpretation.

A little way back I wrote that this book, once begun, was difficult to lay aside till finished. But it is more than that; once finished, it has just really begun. For it becomes, as it were, a part of Elgar's music; a threshold from which to enter the inner thoughts of a great composer and to understand them. M.M.S.

MUSIC UNDER EIGHT. A Book for Teachers and Parents. By Louie E. de Rusette. Preface by E. Mildred Nevill, pp. xiii, 176. Kegan Paul, Trench, Trubner & Co., Ltd., and J. Curwen & Sons, Ltd., London. 3/6.

A most interesting book comes from Miss de Rusette which is the outcome of twenty years' experience with children and their musical development.

She plans their introduction to musical experience in a series of carefully graded rhythmic movements, pitch exercises and music talks. Much is taught through play and the author shows great imagination in her use of story and association of rhythmic movement with animal life. She has a thorough understanding of the child at different age-levels, as for instance the need for "doing" in the early stage before melodic consciousness is reached, and great opportunity is given for leadership and self-expression.

I strongly recommend this book to all those who are concerned with the musical development of young children. It is a valuable addition to the literature of teaching.

DOROTHEA ASPINALL.

MUSIC RECEIVED

FROM THE OXFORD UNIVERSITY PRESS.

FACADE (after poems by Edith Sitwell). Suite for Orchestra by William Walton.

Full score. 7/6. A clear, convenient edition of this brilliant work.

EVERYMAN. A mystery play. With music by Charles Kennedy Scott.

£1 18s. od.

In his introductory notes, Mr. Kennedy Scott says: "The music of this setting roughly fulfils two functions. It attempts to express both the action of the play and the personalities concerned A convincing performance may not be too easy. There are few stretches of obvious, metrical rhythm in the music. The nature of the dialogue precludes that This work is not meant to be anything like grand opera. It must be associated rather with the intimacies of chamber music."

MOTET FOR DOUBLE CHOIR. "The spacious firmament on high." By W. K. Stanton. The Oxford Choral Songs No. 781. 1/-.

FIFTEEN CHRISTMAS CAROLS for unbroken voices: arranged by Robin Milford. 1/9.

GRADE SONG. Words by William Blake. Music by Robin Milford. 2/-.

BREDON HILL. Song. Words by A. E. Housman. Music by Alan Gray. 2/-.

"I HEARD A BROOKLET GUSHING." Reprint of song by Edward J. Loder (1813-1865).

TWO SONNETS. By John Milton, set for Tenor (or Soprano) and small orchestra by Gerald Finzi. The composer wrote these originally for voice and an orchestra consisting of 2 flutes, 1 oboe, 1 cor anglais, 2 clarinets, 2 bassoons, 2 horns, and strings, but they can also be performed with pianoforte accompaniment. Piano score, 2/6.

FROM MACMILLAN AND CO.

MACMILLAN'S SONG BOOK FOR THE INFANT SCHOOL. A graded Series of Songs, including the best of the Old Favourites, composed or arranged by Percy G. Saunders, Mus. Doc. pp. 64. Price 2/3.

FORTY-NINE SONGS, simple in the right way, with attractive words, pleasing tunes for the infants, and accompaniments that even a child could play. Some of the poems are by Miss Rose Fyleman.

BOOKS RECEIVED

A BLIND MUSICIAN LOOKS BACK. An Autobiography by Alfred Hollins. pp. xiii. 477. 15/6. William Blackwood & Sons, Ltd. Edinburgh.

A book to enjoy not alone for its interesting musical reminiscences, but also for the gallant courage of the author's attitude towards life.

THE APPRECIATION, OR LISTENING CLASS. By Stewart Macpherson. New and Revised edition. pp. 164. 4/-. Joseph Williams Ltd., London.

MUSIC AND THE LISTENER. A Guide to Musical Understanding. By Keith Barry. National Handbooks No. 4. Second edition, pp. 128. 2/6. Robertsons & Mullens Ltd. Melbourne.

JOYOUS STORIES FROM MUSIC'S WONDERLAND. Second series. Music Talks to the Children. By G. Kirkham Jones, M.B.E. pp. 128. 1/6. Macmillan & Co., Ltd., London.

A book better as to general design than details. The author remarks in the Foreword that "to become a good singer or player, you must work very hard." True. This is also applicable to the writing of books. Some of the author's remarks are joyous in a way not intended. Fanny and Felix Mendelssohn are described as reading Shakespeare's *Midsummer Night's Dream*, and "that little girl, years ago said to her clever brother, you must write some music about it." Little Fanny was only twenty at the time. But perhaps the most joyous thing of all is the gem apropos Handel's "Messiah" which "was performed for the first time before a large audience, including King George III; they were so overcome by the might and majesty of one chorus, that they were literally lifted off their feet and stood up spellbound."

THE RIDDLE OF THE PIANIST'S FINGER, and its Relationship to a Touch-scheme. By Arnold Schultz, pp. 317. 16/- net. University of Chicago Press. Cambridge University Press.

The author is a private piano teacher in Chicago.

FLUTE TECHNIQUE. By F. B. Chapman. pp. 58. 2/6 net. Oxford University Press.

Contains chapters on Breath, Lip, Finger, and Tongue control; Practice; and a List of Flute Music. Interesting, and good as far as it goes.

COLLEGE CONCERTS

WEDNESDAY, 27th MAY (Chamber)

QUARTET for Strings in C minor, Op. 18, No. 4 Beethoven

DORCAS McCLEAN (Associated Board Exhibitioner).

HUGH McCLEAN (Associated Board Exhibitioner).

GEORGINA McCLEAN (Associated Board Exhibitioner).

BERNARD RICHARDS (Leverhulme Exhibitioner).

SONGS a. Pur dieesti A. Lotti
b. Care Selve Handel (arr. A.L.)
c. La Violette Scarlatti

EVELYN JACKSON, A.R.C.M.

Accompanist: GEORGE LOUGHLIN, A.R.C.M. (Liverpool Scholar).

SONATA for Violin and Pianoforte, in E minor, Op. 82 Elgar

MARY CURRY.

MARJORIE ALEXANDER, A.R.C.M. (Associated Board Exhibitioner).

SONGS a. Wood Magic M. Shaw
b. Girl's Song H. Howells

DIANA HERRING (Exhibitioner).

Accompanist: PHYLLIS RUSSELL.

VIOLONCELLO SOLOS a. Sicillienne Paradis

b. Minuet Debussy

c. Allegro spiritoso Senallid

OSRIC FYFE (Associated Board Exhibitioner).

Accompanist: MARJORIE ALEXANDER, A.R.C.M. (Associated Board Exhibitioner).

PHANTASY TRIO for Pianoforte, Violin and Violoncello James Friskin

EILEEN P. BRENNAN (Scholar). PEGGY PARISH (Courtenay Scholar).

DOROTHY DANDISON, A.R.C.M.

THURSDAY, 4th JUNE (Chamber)

SONATA for Pianoforte and Violin, in G major, Op. 78					...	...	...	...	Brahms
FREDERIC ALLT, A.R.C.M. (Bruce Scholar).										
ALBERT CAYZER (Charlotte Holmes Exhibitioner).										
FOUR SONGS for Voice and Violin					...	...	...	...	G. Holst
(Words from "A Mediaeval Anthology").										
CECILIA PORTAL, A.R.C.M.										
RUTH PEARL (Pringle Scholar).										
VIOLONCELLO SOLO					...	Sonata in A major	...	...	Boccherini
ARNOLD ASHBY (Scholar).										
Accompanist: PETER NEWMAN (Associated Board Exhibitioner).										
FLUTE SOLOS					...	a. Fourousato	...	...	M. Toyama
					...	b. Pièce en Forme de Habanera	...	...	Ravel
EVE KISCH.										
Accompanist: JAMES ROBERTSON.										
SONGS					...	a. Tired Tim	}	...	Lionel Salter	
					...	b. The High Song		(Student)
					...	c. Counsel		
PHYLLIS ANDREWS, A.R.C.M. (Operatic Exhibitioner).										
Accompanist: LIONEL SALTER.										
TRIO for Pianoforte, Violin and Violoncello, in G major, Op. 1, No. 2					...	...	...	...	Beethoven
DOROTHY E. CHAPMAN, A.R.C.M. (Whitcombe Portsmouth Scholar).										
MURIEL SHRAPNEL (Leverhulme Exhibitioner).										
HILDA VOWLES (Scholar).										

FRIDAY, 12th JUNE (First Orchestra)

SYMPHONY No. 4, in F major	...	...	...	...	Boyce
CONCERTO for Violin and Orchestra, No. 4, in D major (K.218)	...	...	...	...	Mozart
RALPH NICHOLSON, A.R.C.M. (Gowland Harrison Scholar).					
CONCERTO for Pianoforte and Orchestra, in D minor, Op. 15	...	...	...	...	Brahms
JEAN NORRIS (Scholar).					
A LONDON SYMPHONY	...	...	...	...	R. Vaughan Williams
Conductor: Mr. CONSTANT LAMBERT.					

TUESDAY, 16th JUNE
(Second Orchestra and Senior Conductors' Class)

(Senior Orchestra and Senior Conductors' Class)						
OVERTURE	...	...	"Der Freischütz"	...	...	Weber
			Conductor: JAMES ROBERTSON.	...	...
SUITE No. 2	...	...	"The Gordian Knot Untied"	...	...	Purcell
			Conductor: WILLIAM LEONARD REED.	...	...
SYMPHONIC VARIATIONS	for Pianoforte and Orchestra		...	...	...	César Franck
			DAPHNE SMITH, A.R.C.M. (Exhibitioner).			
			Conductor: MICHAEL COLLINS.			
ARIA	...	...	"In Questa Reggia" (Turandot)	...	...	Puccini
	MARJORIE GORDON (Marianne Rowe Scholar and Leverhulme Exhibitioner).					
			Conductor: REGINALD GOODALL.			
SYMPHONY No. 1, in E flat...	...	...	...	...	...	Borodin
			Conductors:			
	1. ROBERT IRVING.	2. MICHAEL MUDIE.	3. ROGER FISKE.			
		4. RUDOLPH DOLMETSCH.				
	Conductor: Mr. CONSTANT LAMBERT.					

FRIDAY, 19th JUNE (First Orchestra)

CONCERTO for Violoncello and Orchestra, Op. 129	...	...	...	...	Schumann
BERNARD RICHARDS (Leverhulme Exhibitioner).					
SCENA	...	...	O Patria mia (Aida)	...	Verdi
MARJORIE STEVENTON, A.R.C.M. (Operatic Exhibitioner).					
CONCERTO for Violin and Orchestra, Op. 61	...	...	...	...	Beethoven
MOLLY HARMS, A.R.C.M. (Associated Board Exhibitioner).					
SCENA	...	...	Ye Powers that dwell below (Alceste)	...	Gluck
GRACE BODEY, A.R.C.M. (Scholar).					
CONCERTO for Pianoforte and Orchestra, No. 1 in E flat	...	...	...	...	Liszt
SYLVIA CATES, A.R.C.M. (Associated Board Exhibitioner).					
Conductor: Dr. ADRIAN BOULT (by courtesy of the B.B.C.).					

THURSDAY, 25th JUNE (Chamber)

- QUARTET for Strings in D major (K.575) Mozart
 MURIEL SHRAPNEL (Leverhulme Exhibitioner).
 PEGGY PARISH (Courtenay Scholar).
 ELIZABETH SHINE, A.R.C.M. (Scholar). ARNOLD ASHBY (Scholar).
- VIOLONCELLO SOLOS
 a. Pastorale Couperin—Cassadó
 b. Sicilienne Fauré
 c. Gavotte Françoise
 HILDA VOWLES (Scholar).
- Accompanist: DOROTHY CHAPMAN, A.R.C.M. (Whitcombe Portsmouth Scholar).
- ARIA L'amor Mozart
 OLIVE M. OZANNE (Exhibitioner).
 Accompanist: MARY A. YOUNIE.
- Violin Obligato: DORCAS McCLEAN (Associated Board Exhibitioner).
- SONATA for Pianoforte and Violin, in F minor Bach
 MOLLY COAD, A.R.C.M. (Exhibitioner). LOUISE LAMIGEON, A.R.C.M.
- VOCAL QUARTETS—Three Elizabethan Songs R. Vaughan Williams
 a. Sweet Day
 b. The Willow Song
 c. O Mistress Mine
 Two Welsh Folk Songs Arr. by Holst
 MARJORIE AVIS, A.R.C.M. (Scholar). GRACE BODEY, A.R.C.M. (Scholar).
 REGINALD FORWOOD. PHILIP PFAFF (McKenna Scholar).
- TRIO for Pianoforte, Violin and Violoncello Ravel
 J. WIGHT HENDERSON. RUTH PEARL (Pringle Scholar).
 VERA CANNING.

MONDAY, 29th JUNE (Chamber)

- LADY AUDREY'S SUITE for String Quartet Herbert Howells
 MAURICE YOSILEVSKY (Scholar). LOUIS ROSEN (Scholar).
 NORA WILSON, A.R.C.M. (Esther Greg and Leverhulme Exhibitioner).
 BERNARD RICHARDS, A.R.C.M. (Leverhulme Exhibitioner).
- SONGS
 a. Una Furtiva Lagrima Donizetti
 b. I'll sail upon the dog star Purcell
 (arr. Gordon Jacob)
 THOMAS HAMCOCK (Ernest Palmer Operatic Exhibitioner).
 Accompanist: GEORGE H. BROUGH.
- PIANOFORTE SOLO
 Ruralla Hungarica E. von Dohnányi
 (Nos. 3 and 4)
 JOAN M. PICKETT (Associated Board Exhibitioner).
- VIOLIN SOLO
 Partita in E minor Bach
 CECIL ARONOWITZ.
 Accompanist: ALICE ARONOWITZ (Edmund Grove Exhibitioner).
- SONATA for Clarinet and Pianoforte Arnold Bax
 BERNARD WALTON (Scholar). MARJORIE REED.
- SONGS
 a. Lebe Wohl
 b. In dem schatten meiner Locken
 c. Ich hab' in Penna einen Liebsten wohnen
 d. In der Frühe } Hugo Wolf
 JANET HOWE (Leverhulme Scholar).
 Accompanist: HAROLD LOBB.
- VIOLONCELLO SOLOS
 a. Adagio Bach
 b. Toccata Frescobaldi Cassadó
 MARJORIE BALLANTYNE, A.R.C.M.
 Accompanist: MARY E. YOUNIE.
- ORGAN SOLO
 Prelude and Fugue on B.A.C.H. Liszt
 HAROLD LOBB.

THURSDAY, 9th JULY (Choral Class)

- ODE TO MUSIC Soloists: Hubert Parry
 MOLLIE LAKE, A.R.C.M. (Exhibitioner). CHARMIAN JENKINSON (Scholar).
 GRACE BODEY, A.R.C.M. (Scholar). REGINALD FORWOOD.
 VICTOR EVANS (Ernest Palmer Operatic Exhibitioner).
- THE CREATION (Parts I & II) Soloists: Haydn
 MAY BARTLETT, A.R.C.M. (Scholar and Leverhulme Exhibitioner).
 ROBERT SCOTT (Hon. Operatic Exhibitioner).
 DENIS DOWLING (Ernest Palmer Operatic Exhibitioner).
 Conductor: Mr. REGINALD JACQUES.

FRIDAY, 10th JULY (Chamber)

- SONATA for Violin and Pianoforte, in A major, Op. 100 *Brakns*
 HUGH MCCLEAN (Associated Board Exhibitioner).
 NORMAN ANDERSON, A.R.C.M. (Associated Board Exhibitioner).
- HARP SOLO *Féerie* (Prélude et Danse) *Marcel Tournier*
 FREDA SAMUEL (Scholar).
- ORGAN SOLO *Prelude, Fugue and Variation* *César Franck*
 CHARLES F. COLLINS (S. Ernest Palmer, Berkshire Scholar).
- SONGS *a. Claire de Lune* *Szule*
b. Air du Rossignol *Saint-Saëns*
c. Le Rue de Manon *Massenet*
 MYRA COHEN.
 Accompanist: CHARLES GROVES.
- PIANOFORTE SOLO *32 Variations in C minor* *Beethoven*
 ESMÉE RUSSELL (Council Exhibitioner).
- QUARTET for Strings, in D flat, Op. 15 *E. von Dohnányi*
 PERCY COATES (Associated Board Exhibitioner).
 PEGGY PARISH (Courtenay Scholar).
 HELGA DARDISHIRE. ARNOLD ASHBY (Scholar).

THURSDAY, 16th JULY (Chamber)

- QUARTET for Strings, in A minor *Stanley Bate*
 JEAN STEWART (Leverhulme Exhibitioner).
 PEGGY PARISH (Courtenay Scholar).
 WENDY HANSON (Edmund Grove Exhibitioner).
 DENYSE HOLDAWAY (Morley Scholar).
- SONG for Soprano, Oboe and String Quartet *P. Glanville Hicks*
 In Mid-wood Silence (Carlotta Rowe Scholar)
 MARJORIE AVIS, A.R.C.M. (Scholar).
 Oboe Obligato: MARGARET ELIOT (Royal Amateur Orchestral Society Scholar).
- VIOLIN SOLO *Sonata in E major* *Bach*
 EVELYNE PEARSON (Associated Board Exhibitioner).
- SONGS *Three Chinese Pictures* (from the London Exhibition)
 Words and Music by INGLIS GUNDRY (Student).
 (For Baritone with Clarinet obligato.)
a. Tung Fang So, or the Peaches of Longevity
b. Fishing on a Snowy Day
c. Busy in Idleness, or the Big Too
 FREDERICK SHARP (Operatic Exhibitioner).
 Clarinet Obligato: JOHN A. AIKIN (Charlotte Holmes Exhibitioner).
 Accompanist: FREDERIC H. ALLT, A.R.C.M. (Bruce Scholar).
- FIVE ESSAYS for Pianoforte *a. Andante*
b. Allegro gioioso } *Wrayburn Glasspool*
c. Allegro semplice } (Student)
d. Intermezzo: Andantino piuttosto animato... *Donald Peart*
e. Rondo: Allegretto scherzando (Student)
 WRAYBURN GLASSPOOL.
- SONATA for Violin and Pianoforte, in F major, Op. 57 *Dvorák*
 VERDUN LEIGH (Associated Board Exhibitioner).
 MARJORIE ALEXANDER (Associated Board and Leverhulme Exhibitioner).

FRIDAY, 17th JULY
(Second Orchestra and Senior Conductors' Class)

- SUITE No. 1 *"L'Arlesienne"* *Bisot*
 Conductors:
 1. CHARLES BRIGHTMORE. 2. DAVID ELLENBERG.
 3. & 4. ESTHER ROFE.
- ARIA *Ah lo so (Magic Flute)* *Mozart*
 ANNE PRATT.
 Conductor: JAMES ROBERTSON.
- SYMPHONY in E flat (First movement) *Stanley Bate*
 (Scholar)
- CONCERTO for Pianoforte and Orchestra, in F minor, Op. 92 *Glazounow*
 STEPHEN DORNAN (Associated Board Exhibitioner).
 Conductors:
 1. MICHAEL MUDIE. 2. RALPH NICHOLSON.
- SYMPHONY No. 7, in A major, Op. 92 *Beethoven*
 Conductors:
 1. PHILIP BLAKE. 2. EVELYN KISCH. 3. NORMAN BURDYN.
 4. REGINALD GOODALL.
- Conductor: Mr. AYLMER BUESST.

INFORMAL CONCERTS

Seven Informal Concerts were held during the term. The following works were among the items : Song, "Crabbed Age and Youth," by Parry ; Two Song, without Words, Op. 22, by Holst ; Tarantella, by W. H. Squire ; Romance for Violin and Orchestra, "The Lark Ascending," by Vaughan Williams.

On 3rd June Purcell's "Dido and Æneas" was given in Dr. Gillies Whittaker's arrangement with the choruses for female voices, in three parts :—

Dramatis Personæ :

Dido	...	...	...	...	MURIEL RAE
Belinda	...	...	...	...	MARJORIE AVIS
Sorceress	...	...	...	...	JANET HOWE
First Witch	...	...	...	...	RUTH ALLENBY
Second Witch	...	...	...	...	PHYLLIS ANDREWS
Æneas	...	...	...	...	FREDERICK SHARP
A SAILOR	...	...	...	...	DENIS DOWLING

Conductors :

Act I.	Scene 1	...	...	...	PHILIP BLAKE
Act I.	Scene 2	...	...	...	DAVID ELLENBURG
Act II.	...	...	...	...	CHARLES BRIGHTMORE
Act III.	...	...	...	...	CHARLES GROVES

Conductor :

Mr. REGINALD JACQUES

MIDDAY RECITALS

Two Mid-day Recitals took place last term. No. 80 was given by Miss Kathleen Cooper (piano). No. 81 was given by Miss Marie Wilson (violin). Mr. Harry Stubbs was the accompanist.

STUDENTS' EVENING RECITALS

Four Evening Recitals were given. At Recital No. 122 Miss Barbara Stephens (violin) and Mr. Charles Groves (piano) played sonatas ; Miss Stephens included solos by Mattheson, John Travers and John C. Smith, all arranged by W. H. Reed. Recital No. 123 was given by Mr. George Loughlin (piano) and Miss Grace Peace (soprano). Mr. Charles Groves was the accompanist. Miss Peace included "Her Song," by Ireland, "To one who passed whistling through the night," by Armstrong Gibbs, and "Before Dawn," by Arthur Benjamin. No. 124 was a song recital by Miss Joan Elwes of the Brahms Romanzen. No. 125 was given by Miss Margaret Channon (piano) and Miss Mollic Lake (soprano), with Miss Kerslake as accompanist. College composers were represented by the songs, "White in the Moon," by Kendall Taylor, "Summer," by Martin Shaw, "The Lady Caroline," by Herbert Howells, and "The Bells of San Maric," by John Ireland.

JUNIOR EXHIBITIONERS' CONCERTS

The Junior Exhibitioners gave two concerts, on 25th May and 6th July. Sixteen items were on the former programme, eighteen on the latter, which included "Clown's Dance" for piano by Dunhill, "Matthew" (from Shulbrede Tunes) for piano by Parry, "When Cats run Home," song by Herbert Howells, and three movements from the Charterhouse Suite for orchestra by Vaughan Williams.

OPERA AND DRAMA

TWO private performances of *The Shepherds of the Delectable Mountains* by R. Vaughan Williams and *The Three Strangers* by Julian Gardiner were given in the Parry Opera Theatre on July 7th and 8th. These performances were assisted by the Ernest Palmer Fund for Opera Study. The Conductor was Mr. Aylmer Buesst and the Producer Mr. Clive Carey, Hon. R.C.M.

This Vaughan Williams Opera is so particularly associated with the Royal College of Music that perhaps I may be forgiven for remembering vividly the very lovely first performance at the College and for feeling a certain disappointment over the present one, which was adequate and artistic, but not exceptional like that of 1922. However, the Shepherds sang well and acted with the right simplicity, and the Pilgrim, though not quite convincing, made a sensitive character study of the part.

The Three Strangers is a very effective short opera and the production moved without flagging from start to finish. The composer has chosen a very dramatic short story by Thomas Hardy and the music admirably interprets the action. It begins with the Christening celebrations in the Shepherd's cottage. Here the musical opportunities of the scene offered by the dancing of the guests, songs, and the group of musicians were charmingly used and everything was done in a very natural way by all. Denis Dowling used his voice well and acted easily.

The sinister first, the jovial second, and the distraught third stranger were all excellent in their different ways. I strongly disagreed with the view of a critic who censured the composer for portraying the hangman as such a cheerful creature. Mr. Gardiner's use of the character is entirely as Hardy gives it in the first Wessex Tale. I had read the story before seeing the opera and felt how well the part would suit Mr. Hemming; he was certainly excellent in it. One of the reasons given by the critic for making the hangman a grim figure was that of contrast, on the score of Shepherd Fennel being also a friendly, cheerful man. But surely there was enough contrast with the other two strangers? It would have been less dramatic to have made all the strangers cadaverous and haunted men.

The way in which the ending was altered by arranging the death of the first stranger, greatly heightened the tragic effect for stage purposes and gave Victor Evans, in the grief of the brother, a chance for some moving acting which he took to the full. Perhaps the Constable was overdrawn but there were few flaws in this excellent performance and production.

The dresses by Mrs. Gotch, Hon. R.C.M. were admirable as usual.

M.B.E.

The Shepherds of the Delectable Mountains

A Pilgrim ...	...	...	...	...	...	FREDERICK SHARP
First Shepherd ...	...	...	...	...	...	DENIS DOWLING
Second Shepherd ...	...	...	...	...	...	THOMAS HANCOCK
Third Shepherd ...	...	...	...	...	...	ANTHONY BENSKIN
A Celestial Messenger ...	...	...	...	...	{(7th July)	ROBERT SCOTT
Voice of a Bird ...	...	...	...	...	{(8th July)	HENRY LUTTMAN
						MURIEL RAE

A Celestial Choir

Scene : A Hillside

The Three Strangers

Shepherd Fennel ...	...	...	...	...	...	DENIS DOWLING
Mrs. Fennel ...	...	...	...	...	...	JOAN BRISTOL
The Parish Constable ...	...	...	...	...	...	ANTHONY BENSKIN
Meg (the Constable's Sweetheart)	...	...	...	...	...	MARGARET BLYTHIE
Elijah New ...	...	...	...	...	...	*JAMES BARDER
Charlie Jake ...	...	...	...	...	...	THOMAS HANCOCK
First Stranger ...	...	...	...	...	...	*RODERICK LLOYD
Second Stranger ...	...	...	...	...	...	†HOWARD HEMMING
Third Stranger ...	...	...	...	...	...	†VICTOR EVANS
Magistrate ...	...	...	...	...	...	NORMAN MENZIES
Turnkey ...	...	...	...	...	...	HENRY LUTTMAN

The Guests ;

Misses P. Andrews, M. Bartlett, G. Bodey, O. Hall, E. Halman, D. Herring,
R. Ossher, M. Rac, M. Steventon, M. Taylor, K. Whitlock, P. Wilson.

Messrs. *F. Brooke, J. Holmes-Lewis, V. Lera, C. Miller, W. Outhwaite, M. Quinn.

The Musicians :

Messrs. F. Baines, V. Elliot, N. George, A. Cayzer, L. Sanders.

Scene :

Shepherd Fennel's cottage near Casterbridge, Wessex, during a christening party.

Time : Early nineteenth century

Orchestration by MARY and JULIAN GARDINER

† Former Student. * Former Student (by kind permission of Miss Lilian Baylis).

The Music prepared under the direction of Mr. HERMANN GRUNEBaum, Hon. R.C.M.

Musical Staff : MICHAEL MUDIE, FREDERICK LEWIS, LIONEL SALTER,
JAMES ROBERTSON, HUBERT DAWKES

Leader of the Orchestra : RALPH NICHOLSON

Stage Manager : AILEEN HYNES. Assistant Stage Manager : LIONEL SALTER

Scenery made and painted by MAX LESLIE

Dresses arranged by Mrs. GOTCH, Hon. R.C.M. Wigs by BERT

Master Mechanist : MAX LESLIE. Electrician : J. HUGHES

On Monday, 15th June, 1936, at 8 p.m., a Private Dress Rehearsal in the Parry Opera Theatre of Operatic Repertory and Ballet. Conductor: Mr. Hermann Grunbaum, Hon. R.C.M. The Operas produced by Mr. Cairns James, Hon. R.C.M.

Rigoletto, Act II

The Duke of Mantua	...	...	...	...	HENRY LUTTMAN
Rigoletto (his court jester)	...	...	...	...	FREDERICK SHARP
Sparafucile (a bravo)	...	...	...	...	ANTHONY BENSKIN
Gilda (Rigoletto's daughter)	...	...	...	...	MARGARET BLITHE
Giovanna (her duenna)	...	...	...	...	DIANA HERRING

Scene — Street and Courtyard in Mantua

Suite of Dances

Country Cousins	...	...	M. LUKER, E. MOONS, S. SEWELL, O. WEBB
Shadow Sarabande	...	...	K. JAQUAYS, S. READ, R. WELLS
Pert Gavotte	...	...	E. MOON, S. SEWELL
Frollicsome Fanny	...	...	MARY SKRAPING

FINALE

Cavalleria Rusticana, Scene I

Santuzza	...	...	...	...	RUTH OSSHER
Turridu	...	...	...	...	HENRY LUTTMAN
Lucia (Turridu's mother)	...	...	...	...	GRACE BODEY
Alfio, a carrier	...	...	...	...	GLYN EVANS
Lola (Alfio's wife)	...	...	...	...	GRACE ROSE-INNES

Scene — A village square in Sicily. Easter Morning

Penguinski

Nymphs	...	...	C. JENKINSON, E. MOON, S. READ, R. WELLS
King Penguin	...	...	Y. ALDERSON
Penguins	...	...	K. JAQUAYS, M. LUKER, S. SEWELL, M. STEVENSON
Chick	...	...	O. WEBB

La Traviata, Act II

Alfred Germont	...	...	...	...	THOMAS HANCOCK
George Germont (his father)	...	...	...	...	DENIS DOWLING
Violetta	...	...	...	...	MARJORIE STEVENTON
Annina (Violetta's servant)	...	...	...	...	PHYLLIS WILSON
A Manservant	...	...	...	...	VINCENT LERA

Scene — A country house near Paris

For the Operas :

Pianofortes : H. DAWKES, E. HARRISON

Harmonium : J. ROBERTSON

For the Ballets :

Pianofortes : J. ROBERTSON, L. SALTER

Strings :

Messrs. ARONOWITZ, F. BAINES, BULL, DIXON-SMITH, PARROCK AND PEART,
Misses V. CANNING AND HODGSON

Stage Manager : AILEEN HYNES Assisted by : PHYLLIS ANDREWS

Dresses arranged by Mrs. GOTCH, Hon.R.C.M.

Master Mechanist : MAX LESLIE

Electrician : J. HUGHES

It is much regretted that by accident the first page of the Opera and Drama programmes was omitted from last term's issue of the MAGAZINE (Vol. XXXII, 1936, No. 2).

February 5th and 6th

TWELFTH NIGHT.

Produced by Mr. CAIRNS JAMES, Hon.R.C.M.

Manager: JOHN B. GORDON, Hon.R.C.M.

TOSCA, Act I. February 26th

Produced by JOHN B. GORDON

DER FREISCHÜTZ, Act II, Scene I.

Produced by Mr. CAIRNS JAMES

TALES OF HOFFMANN, Act III.

Conductor: Mr. HERMAN GRUNEDAUM

Produced by JOHN B. GORDON

Manager: JOHN B. GORDON

March 25th and 26th

HÄNSEL AND GRETEL, Act I.

Conductors: Mr. HERMANN GRUNEDAUM and

MICHAEL MUDIE

Producer: Mr. CAIRNS JAMES

FAUST, Act III.

Conductor: FREDERICK LEWIS

Produced by Mr. CAIRNS JAMES

LA TRAVIATA, Act III.

Conductors: Mr. HERMANN GRUNEDAUM and

MICHAEL MUDIE

Produced by JOHN B. GORDON

Manager: JOHN B. GORDON

THE TERM'S AWARDS

MIDSUMMER TERM, 1936

(S) Scholar.

(E) Exhibitioner.

(Op.E) Opera Exhibitioner.

The Director has approved the following Awards:—

Council Exhibitions—

Livesey, Dora H.	...	Pianoforte
Wilson, Phyllis H.	...	Singing
Gaster, Joyce A.	...	Pianoforte
Ashbee, Helen C.	...	Violin
Bouch, Margaret C.	...	Violin
Firtel, Bella D.	...	Pianoforte
Herring, Diana	...	Singing
Kisch, Evelyn	...	Flute
Russell, Phyllis	...	Singing
Zamora, Monica	...	Pianoforte

Chappell Gold Medal for Pianists—

(S) Kerslake, Barbara

Challen Gold Medal for Pianists—

(Hon.S) Kidner, Derek F.

Ellen Shaw Williams Prize for Pianists—

(E) Few, Marjorie

Herbert Sharpe Prize for Pianists—

(E) Rawson, Mildred

Henry Leslie (Herefordshire Philharmonic) Prize for Singers—

Divided between—

Cohen, Myra E.

(Op.E) Hancock, Thomas

Clementi Exhibition for Pianists—

(E) Rawson, Mildred

- Henry Blower Prize—
(S) Menzies, Norman
- Chilver Wilson Prize for Singers—
(Op.E) Sharp, Frederick
- Frank Pownall Prize for Singers—
Evans, Victor
- Arthur Sullivan Prize—
(S) Bate, Stanley R.
- Ernest Farrar Prize for Composition—
(S) Yates, Victor
- Foli Scholarship—
Divided between—
Pope, Peter
Morgan, Patria
Gundry, Inglis
Henderson, John
- Kenneth Bruce Stuart Prize for Organists—
(S) Dawkes, Hubert A.
- Scholefield Prize for String Players—
(S) Gibb, Marjorie E.
Highly Commended—
(S) Ashby, Arnold
Ballantyne, Marjorie
Canning, Veronica
(S) Holdaway, Denyse
- Elocution Class—
The Director's Prize
Taylor, Margaret
The Registrar's Prize—
Rae, Muriel
- Mr. Cairns James' Improvement Prize
(S) Bodey, Grace
Highly Commended—
Andrews, Phyllis N. N.
Benskin, Anthony F. N.
Cohen, Myra E.
Cohen, Ruth M.
Dowling, Denis
- Alfred and Catherine Howard Prize for Violinists—
(S) Ratcliffe, Vivienne
- Dannreuther Prize for Pianists—
(S) Dossor, Lance
- Tagore Gold Medal—
(E) Wilson, Nora
- Esther Greg Exhibition for String Players—
(E) Harms, Molly G.
- Ashton Jonson Exhibition for Pianists—
(E) Hanson, Muriel W.
- Alfred Gibson Memorial Prize for Violin or Viola Players—
(E) Cayzer, Albert E. G.
- Leo Stern Memorial Gift for 'Cellists—
(S) Gibb, Marjorie E.
- Walter Parratt Prize for Organists—
(S) Bunney, Herrick C. W.
- Scholarship Exhibitions—
Renewed to July, 1937—
Andrews, Cornelius G. Flute
Downing, Stanley ... Bassoon
Elliott, Vernon P. ... Bassoon
Fleming, Arthur ... Horn
Hall, Barbara ... Pianoforte
Hinchliff, Colin W. ... Bassoon
Hurlock, Bernard ... Trumpet
Mason, Denis... ... Horn
Mason, John ... Trumpet
Phillips, Doris ... Violoncello
- Grants for one year to July, 1937—
Bridger, Donald E. ... Hautboy
Garcia, Charles G. ... Trumpet
Pullen, Dorothy I. ... Harp
- Grant for one term to December, 1936—
Parish, Peggy B.
- Tivadar Nachez Prize for Violinists—
(S) Yosilevsky, Maurice
- Director's Exhibition—
Lake, Clifford
Andrews, Cecilia
- Gowland Harrison Exhibition—
Bull, Robert
- Giulia Grisi Exhibition for Singers—
(S) Avis, Marjorie T.
- Leonard Borwick Prize for Instrumentalists—
(E) Pearson, Evelyn
- Opera Exhibitions—
Renewed for one year to July, 1937—
Hall, Olive
Lera, Vincent
- Elected for one year to July, 1937—
Halman, Ella L.
- Renewed for one term to December, 1936—
Steventon, Marjorie
- Ernest Palmer Fund for Opera Study—
Exhibitions—
For one year to July, 1937—
Andrews, Phyllis N. N.
Benskin, Anthony F. H.
Bisset-Howe, Janet
Dowling, Denis
Luttman, Henry
Scott, Robert
- Tom Haigh Memorial Prize for Organists
Allt, Frederick
- Louisa Dent Memorial Prize for Violinists
(S) Parish, Peggy B.
- Woltmann Memorial Gift for Violinists—
(S) Shine, Elizabeth
- McEwen Prize—
Groves, Charles B.

- Theodore Stier Prize for Conductors—
Collins, Michael
- Leverhulme Scholarships and Exhibitions—
Scholarships—
Robertson... ... Conducting
Salter, Lionel ... Pianoforte
Kerslake, Barbara... Pianoforte
- Highly Commended—
Ffoulkes, Myra
Kisch, Eve
Lennard, Joan
McClellan, Hugh
Parrott, Horace
- Exhibition—
Pope, Peter S.
- Exhibition—Renewed for one year to
July, 1937—
(E) Shrapnel, Muriel S.
- Eckersley Exhibition—
Renewed for one year to July, 1937—
Burrows, Elizabeth
- Arthur Benjamin Prize for Opera—
(Op.E.) Benskin, Anthony F. H.
- Harry Reginald Lewis Prize for Opera—
Bristol, Joan
- Blumenthal Scholarship—
(S) Yates, Victor
- Marianne Rowe Scholarship—
Wood, Vera
Proxime—
Rac, Muriel H.
Wilson, Phyllis H.
- Savage Club Exhibition (for one year)—
Sterndale-Bennett, Winifred A.
- Emma Albani Memorial Prize—
(S) Bartlett, May V.
- Raymond Fennell Prizes for Teachers'
Training Course—
Coad, Mary S.
Dolby, J. M.
Fleming, M. D.
Hobro-Jones, E.M.
Littleboy, M. T.
Miles, M. L.
Perry, Ruth
Poulden, J. C.
Woodward, M. C.
Boissier, J.
Lamigeon, E. L.
- Cobbett Prizes—
Composers—
(a) Reed, William L.
(b) Fiske, Roger
- (a) For the best performance of William
L. Reed's String Quartet—
Pearl, Ruth
Stewart, Jean
Downing, Stanley
Richards, Bernard
- (b) For the best performance of Roger
Fiske's Fantasy Pianoforte Quartet—
Allt, Frederick
Cayzer, Albert
Taylor, John
Fyffe, Osric
- Octavia Scholarships—
(S) Bate, Stanley R.
(S) Hicks, Peggy W. S.
- Janet Heriot Thomson Scholarship—
(S) Holdaway, Denyse M.
- Extra Award—
Hobro-Jones, E. M.
- John Astor Fund—
Exhibitions for one year to July, 1937—
Andrews, Phyllis N. N.
Armstrong, Ivy
Benskin, Anthony F. H.
Bristol, Joan
Carter, Mary
Dixon-Smith, Frederick J.
Elliott, Vernon P.
Evans, Glyn
Hall, Olive
Hurlock, Bernard A.
Lera, Vincent
O'Neill, Norah
Pickett, Joan M.
Quesnel, Hilda V.
Sandford, Ernest J.
Sutcliffe, Sidney C.
Thomas, Elizabeth
Toller, Mary P.
- Grants in Aid
Allenbury, Ruth
Andrews, Cecilia M.
Aylett, Bernard
Dowling, Denis
Scott, Robert

A.R.C.M. EXAMINATION

SEPTEMBER, 1936

PIANOFORTE (TEACHING)—

Best, Doreen Amy

Forsyth, Jean Marion

a Hood, Margaret Eunice

Hutton, Molly

Nichols, Eleanor Francis

Mary Adèle

a Sandford, Ernest Godfrey

Webb, Olga Mary

Wickens, Mary

PIANOFORTE (SOLO PERFORMANCE)—

Aronowitz, Alice

a Cliffe, Percy Eric

Flint, Olive Margaret

Trimble, Valerie

PIANOFORTE ACCOMPANIMENT—

White, Gervas Terence D'Olbert

SINGING (TEACHING)—

Abigail, Ethel Mary

SINGING (PUBLIC)—

Jenkinson, Faith Charmian

Peace, Grace Alice

Pratt, Charlotte Anne

Simpkins, Helen Elizabeth Patricia

VIOLIN (TEACHING)—

Hutton, Molly

VIOLIN (SOLO PERFORMANCE)—

Barne, Betty

Ratcliffe Vivienne

Shrapnel, Muriel

Williams, Eileen Frances

VIOLA (SOLO PERFORMANCE)—

Rowland, (Mrs.) Dorothy

VIOLONCELLO (TEACHING)—

Mathews, Claire

Smith, Margaret Napier

VIOLONCELLO (SOLO PERFORMANCE)—

Gibb, Marjorie Eileen

a Competent knowledge of Harmony

LIST OF DATES, 1937

EASTER TERM, 1937

(11 weeks' term)

ENTRANCE EXAMINATION	...	Thursday, 31st December (1936)
TERM BEGINS	... ..	Monday, 4th January
HALF TERM BEGINS	... ..	Thursday, 11th February
TERM ENDS	... ..	Saturday, 20th March

MIDSUMMER TERM, 1937

(13 weeks' term)

ENTRANCE EXAMINATION	...	Wednesday, 21st April
TERM BEGINS	... ..	Monday, 26th April
HALF TERM BEGINS	... ..	Thursday, 10th June
TERM ENDS	... ..	Saturday, 24th July

Royal College of Music Union

FOUNDED 1906

President : SIR HUGH ALLEN, G.C.V.O.

Hon. Secretary : MISS MARION SCOTT

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary : MISS E. WOLRIGE GORDON

Assistant Hon. Treasurer : MR. RUPERT ERLEBACH

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS WINIFRED BOWDEN SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund :

THE HON. NORAH DAWNAY

Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69A) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

